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ABSTRACT

The second year of Project Reach, a Federally funded two-year program, pursued two tactics for increasing the adult basic education (ABE) program relevance and effectiveness in South Bend, Indiana: (1) the training/hiring of ABE students as media paraprofessionals, and (2) a media enrollment campaign of various media promotions (television/radio testimonials, newspaper advertisements, and photographs) with a person-to-person canvassing effort. During the second year of the project, objectives were narrowed to a focus on the testing of the direct media production method as a promotion technique for ABE. The concept of direct media placed emphasis on real people telling their unrehearsed, true stories. Project Reach demonstrated that direct media materials produced by paraprofessionals can be a highly effective promotional tool. In view of the significant enrollment increases made in South Bend, the project director recommends the establishment of a national bank of promotional ABE materials, with basic kits designed for specific parts of the country. Approximately half of the document consists of perspectives and interviews of the 14 project participants; another half is appendixes consisting of: enrollment campaign evaluation, participant observation data, interviews with ABE students, and issues of "Reach." (EA)

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PROJECT REACH

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PROJECT REACH

A Final Report

Samuel D. McClelland
January, 1972

NOTE:

If you are short of time, you can get a quick, relatively accurate overview of Reach's work by reading pages 1, 5, 6, 117, 118, 119 and 120 of this report and by leafing through the issues of Reach in Appendix IV.

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SECTION I

BACKGROUND OF THE PROJECT

Project Reach was a two year special demonstration project funded under title three of the Adult Education Act of 1966 (Public Law 89-750). The project was designed to discover new and economical means of increasing enrollment in adult basic education classes. Taking South Bend as its demonstration area Reach set out to demonstrate that direct media materials can be used effectively to improve attendance in adult basic education classes.

The original concept of Project Reach was actually more comprehensive than this. Initially we developed a plan which called for the exploration of promotional techniques for adult basic education within the context of a relatively self-sufficient program which would have coordinated classes, counselling, and community involvement. Our sweeping plans had to be narrowed over the years for practical reasons. Such a comprehensive approach would have been very expensive, and since South Bend was already teaching their own adult education classes we would have been duplicating their efforts. Further, parts of our program were being tested elsewhere in the country.

The first year proposal for Project Reach listed the following objectives: 1. To institute a para-professional program within the South Bend Community School Corporation's Adult Basic Education Program. 2. To train these para-professionals in the use of film and video tape. 3. To prepare a basic adult education promotional campaign in which radio and television testimonials are given by adult basic education students. 4. To prepare promotional films designed to motivate adult basic education students to complete their courses. 5. To design a program combining large group television instruction and individualized instruction to teach multi-level adult basic education classes. 6. To determine what parts of the adult basic education curriculum should be taught on video tape. Finally, we were to explore various methods of presenting this television material and publicize all these activities by means of short promotional news films.

In this first year proposal we also outlined our objectives for the second year. In the second year we wanted to expand the para-professional program, make any needed project modifications, and implement and evaluate the adult basic education promotional campaign. We also planned to use and evaluate our promotional and motivational films; teach and evaluate multi-level adult basic education classes through a program combining large-group television instruction and individualized instruction; and publicize all these activities in news and documentary films.

This breakdown of the project into two years was designed to facilitate the gradual implementation of the comprehensive plan which is outlined and described in the following article "Bridge Over Troubled Water." Although the objectives of Reach were later narrowed, and we focused our efforts on the direct media promotional materials, it is still valuable to look at the project in terms of this comprehensive plan.

THE ARTICLE, "BRIDGE OVER TROUBLED WATER," REFERRED TO ON PAGE 2 WAS ORIGINALLY INSERTED BETWEEN THAT PAGE AND THE FOLLOWING ONE. IT HAS BEEN REMOVED PRIOR TO THE SUBMISSION OF THE DOCUMENT TO THE ERIC DOCUMENT REPRODUCTION SERVICE SINCE COPYRIGHT RELEASE COULD NOT BE SECURED. REPRINTS OF THE ARTICLE, WRITTEN BY SAMUEL D. MCCLELLAND, ARE AVAILABLE FROM

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As one can see from the preceeding article, the project consisted of three main elements: a promotional campaign designed to bring students into South Bend's classes; an instructional program which would combine media materials with classroom instruction to teach basic skills; and a para-professional work training program which would be the means of accomplishing our other objectives.

The results in our first year were satisfactory. We prepared all the shorter promotional media materials which would be required in the second year of the project; developed a model for the instructional media materials; and devised our basic curriculum. It was then decided (for the reasons outlined earlier) to focus our efforts in the second year on the promotional aspects of the adult basic education connundrum. We relied on the status quo, that is the South Bend Community School Corporation program, for all instruction and counselling. Our revised objectives were to expand the para-professional program, implement and evaluate the adult basic education promotional campaign; use and evaluate our promotional/motivational films, and produce additional promotional, news, and documentary films. This reduces to three basic activities: training para-professionals, promoting the adult classes using materials produced by our para-professionals, and producing (and evaluating) longer films.

It is the purpose of the present report to review the overall Reach effort and to extract from our two years of experience those things which will be of value to groups or individuals doing similar work. This assessment should delinieate problems, policies and programs in a way that will enable those who follow to pick up where we left off and hopefully avoid some of our problems. The report then is problem orientated. I don't try to paint a rosy picture. Rather I try to focus on the trouble spots, the points of friction. It is here that we succeeded or failed, and it is here that those who follow will succeed or fail.

Although I make every attempt to present our work objectively, it should be noted that this report is being written by the Project Director who is certainly not without bias. Wherever possible I have included relevant differing opinions about our work. Some of these were solicited by techniques designed to insure anonymity, others were freely given by associates. Some such comments follow my narrative report in the "Perspectives" section while others are in the appendices.

The following narrative considers three broad interdependent areas: the para-professional training, the media materials, and the enrollment campaign.

PERSPECTIVES

SECTION II

PERSPECTIVES OF THE PARTICIPANTS

Since the time of its initial conception the focus of Project Reach has gradually shifted to the promotional aspects of the adult basic education program. To be more specific, we were testing the direct media production method as a technique of promotion for adult basic education. South Bend became the test market for this promotional effort. The concept of direct media needs careful explaination since it was central to all our work. Our Reach 2 newsletter carried the following description of our media materials.

> In our enrollment effort we put the emphasis on the real people who tell their unrehearsed, true stories in whatever way they choose. The television spots, for example, are pure, direct cinema. Likewise the radio spots are real, unrehearsed conversation. The photographs for our printed materials are of real people in unposed situations. All the copy which we use to promote adult basic education classes is transcribed from audio-tapes of real adult basic education students and their peers.
>
> We insist on ultra-direct communication even though it would have been simpler and faster (if more costly) to have contracted with commercial production houses for the traditional, slick product. We insist on this degree of honesty for good research reasons. Indeed, if our media efforts did not really "tell it like it is," there would be little point in trying to study the effect of "direct, peer-to-peer communications."

In the original Reach proposal, the television films were described as follows:

> These films will be personal testimonials about the adult basic education classes. These testimonies will be given by past and present present adult basic education students. The reality of the student testimonials will be

> of prime importance and for this reason no rehersing will be done and a documentary style will be used to visually underscore the authenticity. Audio tapes will be taken from the soundtracks of these films and these tapes will be distributed to local radio stations for broadcast. The television promotions will not be at all like the highly polished slick commercial product. Rather, these promotions will be the simple documentary testimonials of local people telling it 'like it is.' These documentary promotions will portray role models of a new life with which the undereducated members of the underclass can identify and the attainment of which does not seem unreal.

This same philosophy guided all our work regardless of the specific medium.

The direct media approach is the documentary approach pushed to the _n_th degree. In direct media the filmmaker focuses our view of real events rather than creating an artificial dramatic similation of it. In general, the documentary filmmaker often strives to do the same thing. However, in a so-called "documentary" one often finds a pre-written script, a pre-determined series of activities, professional and non-professional actors, professional commentators, and so on. In direct media one simply follows the normal everyday activities of real people, uses their normal unrehearsed speech and overall minimizes the intrusion of the filmmaker. This has the effect, ideally, of minimizing distortion and obviating the biases of the filmmaker. The subject of the film is presented "directly" to the audience, with a minimum of interpretation.

Para-professional Training

From a production standpoint the direct media approach imposes certain constraints that must be considered in the training of direct media specialists. Successful work in direct media is extremely difficult, yet to a novice the technique looks easy. For example, a direct media film is likely to contain out-of-focus sequences which a traditional documentary filmmaker or a "slick" filmmaker would excise. The same scene might be retained in a direct media film because of its content. Since great moments in life can't be reshot later, the technical polish of the final print has to suffer. The novice often mistakenly thinks that one doesn't have to worry about technical quality.

Similarly a novice is delighted to find that he shouldn't write a script. He doesn't realize that this means a great deal more difficult filming and difficult editing. For example, even the very competent professionals Albert and David Mayeles had to overshoot a great deal when they filmed their direct cinema masterpiece Salesmen. Their proceedures are described in The Maysles Brothers' Salesmen published by Signet:

> In all, the shooting took some six weeks. The editing by David and Charlotte Zwerin (Contributing Editor, Ellen Gifford and Assistant Director, Barbara Jarvis) took fifteen months. It proceeded intuitively and in a manner not readily put into words. The first assembly or rough cut, boiled thirty hours of footage down to an hour and a half. That took five months. "And it didn't work at all." Charlotte remembers. "It was a total disaster. So it was a matter of refining, and refining the material until it began to work."

A fundamental training objective then must be the inculcation of patience. The building of confidence is equally important. At the same time the filmmaker must learn to understand and appreciate the importance of the direct media approach--the importance of not forcing the material into predetermined patterns of thought. Developing this philosophic underpinning in trainees is difficult but essential. Converting the philosophy into good films is an even more difficult process. The filmmaker must learn to see the rightness of what he observes and film it without destroying its reality.

Our para-professionals got the fundamentals of their craft in two twelve-week workshops. One was conducted at the beginning of the first year and one at the beginning of the second year. The workshop in the first year focused on the use of the direct media technique with both film and video tape for television. In this respect it differed from the second year's workshop which did not work with video tape extensively. The training was especially difficult due to the inherent difficulties of direct media prodution, the inability of many of the trainees to read and write, the complexity of our sophisticated equipment (Nagra IV, Sennheiser, Moviola, Magnasync, etc.), and the English language problems of some of the Spanish speaking participants. The advances of the trainees in these short workshops were gratifying. By the end of the twelve weeks the para-professionls had acquired a good sense of what they were doing, they were able to operate all the equipment (at least at minimal skill levels) and we were well on our way to producing the media materials that were required.

Its relevant here to mention the hiring constraints on Project Reach. First of all, we were proposing to use the direct media method and therefore insisted ultradirect communication. It was thus essential that we have the adult basic education students themselves produce the media materials. The pool of potential employees was, therefore, narrowed to students in adult basic education classes or recent graduates of such classes. In our first year we followed this criteria strictly and hired our six trainees from the ABE classes. In the second year, we felt that it was important to recruit younger trainees since we ultimately hoped to persuade more young dropouts to enroll in the classes. (One of the problems faced by the Adult Basic Education Classes in South Bend is a shortage of younger people.) In the second year then, we not only hired young people from the Community School Corporation ABE classes but also interviewed and hired graduates of other basic training programs.

There were other differences between the first year and the second year. In the first year all the hiring was done by one man, Barry Barth, the television instructor who was on hand early in the project. In the second year, the hiring was done by two cinematographers, Francisco Martinez, and Roy Lewis.

Similarly, in the first year, students were trained in film (mornings) and in video tape (afternoons). One advantage of this system was that it gave the students a "feel" for both media. At the same time the video tape provided an instant replay capability which enabled the students to plan an interview, or some other production, and immediately review the results. This capability improved the effectiveness of the training. Unfortunately, in the second year, the video tape capability was not available due to conflicts over the utilization of project engineers.

In the first year, we had six para-professionals all about equal in their knowledge of the media. In the second year, we had six para-professionals with a year's training and six new trainees.

In the first year, we had only people from the adult basic education classes in South Bend. (An older and more conservative group) In the second year, we had trainees with little prior contact with the classes in South Bend. (Also a younger and less conservative group)

The training program in our first year went extremely well. Although there were a few delays in the arrival of the equipment, the twelve week training workshop started and ended on schedule. The necessary basic training was effectively completed during this time. In the second year, the initial training workshop started later because of uncertainties in funding and was unable to wind up by the date specified. It was further interrupted by our media enrollment campaign during which everyone involved with the project concentrated on the TV, radio, poster, and personal contact enrollment work. It is also worth noting that one of the two instructors who was to be with us for the second year, left the Project toward the end of the summer and moved to California.

Our training,of course,did not in either year suddenly stop and production work abruptly begin. Rather there was a gradual transition from activities undertaken primarily for training to job-oriented production activities. Formal instruction continued at least one day a week for the duration of the project.

In the first year all this training was handled by one man. However, in the second year the group was larger and it proved to be unrealistic to expect one man to train everyone--young, old, trained and untrained. We therefore later shifted to a three crew structure in which each crew contained at least two experienced para-professional and two inexperienced or new para-professionals. The idea was that the older para-professionals could help the newer para-professionals. Each crew was furthermore supervised by a media specialist with relatively good knowledge of the use of film and television.

This training structure also proved to be ineffective, and it was changed several months hence to a structure which isolated the new para-professionals from the old para-professionals. The novice crew, was trained by one of the advanced para-professionals, and one man assumed responsibility for training the advanced para-professionals. This structure seemed to work effectively but time was then short.

In summary, the para-professional training in the first year of the project was quite different from the para-professional training during the second year. Our first year work-on the surface at least-was more productive than the second year. Nonetheless in both cases the para-professionals did learn basic media skills. The para-professionals with two years of Reach training are quite competent, and were quite successful with their work. Even some of those with little training learned well. Some of the trainees hired in the second year of the project did not progress as well as we would have hoped.

The Media Materials.

Assessing the effectiveness of the training (with the exception of the comparisons between the first and second years) is difficult. Probably the most reliable guide is the films which the trainees eventually produced. Their work falls naturally into two categories: community messages (short one-minute television testimonials to the adult basic education classes) and longer films on adult basic education experiences and/or problems.

All the films were surprisingly good. The community messages when shown on the local television stations were quite effective (only ten of 35 were actually broadcast). The initial enrollment in the local ABE classes tripled as a result of our work, and these commercials were the backbone of our campaign. The longer films varied in quality, purpose, and in approach; and its more difficult to assess their effect since they were not completed and printed until the end of the second year.

One can make some specific comments about both the short and the long films. In both cases its important to assess their effectiveness in terms of their purpose and to determine the extent to which they meet our criteria for direct media materials. These judgements must be essentially qualitative.

All of the community messages (the one minute spots for television) seemed to meet the criteria for direct media. They presented the people in the South Bend community with little distortion. This was an incredible editing feat.

Normally if you don't tell someone what to say they will ramble on-taking five or six minutes to make a point that you would like to convert into a 15 second segment of a one minute spot. When you edit that five or six minute interview (normally the interviews ran as long as twenty minutes) you must make decisions. You're selecting, and therefore you are not presenting a total picture of the person. Nonetheless, given the fact that we were clearly looking for affirmative comments, and that we could not include everything that was said, I believe that the people in the messages got their ideas to the audience without very much distortion. The editing of these messages was quite difficult since some sixty minutes of interviews would yield only a single short community message.

The longer films were not as universally satisfying. None of them could be considered completely successful as direct cinema--always the predispositions and attitudes of the filmmaker would intrude. Perhaps this is unavoidable. Without ideaology there can be no meaning. This intrusion was not very detrimental for us since the filmmakers themselves were usually adult basic education students.

Considering our longer films from a strictly technical standpoint I am most satisfied with Jenkins, Long Hard Drive, Mexican Americans, and Reach. From a technical standpoint I am also quite satisfied with Don't Be No Fool, Migrants, Teachers, and Two and Six, (although these films were all technically flawed). I'm not satisfied with the technical quality of Joaquin or This Woman.

It is more important to consider their success as direct cinema (i.e. to what degree do they present the feelings and essential character of the people in the films). As direct cinema I am quite satisfied with Jenkins, The Long Hard Drive, and Teachers. In each of these films, the subjects come across without much distortion. Both Jenkins and Long Hard Drive are about the same man. Jenkins was made by the first year para-professionals and Long Hard Drive by first and second year para-professionals. I supervised the work on Jenkins while Oscar Lottie directed Long Hard Drive in close association with Ed Jenkins himself, (the Producer). In both cases we are confronted by Ed Jenkins, his personality, his attitudes, his feelings, his approach to life, his problems, his reality. By the same token Teachers with its time limitations gives a fairly incisive presentation of the attitudes of the teachers in the South Bend Community School Corporation. Obviously making such critical judgement about "reality" and "honesty" is hazardous. One would do best to see the films.

Some of the other films which we produced may in traditional terms be as good as the three discussed above, but I think that the opinions of the filmmakers obstructed direct communication. The films are more propaganda than direct media. One such film is Don't Be No Fool, a dropout film which has a very definite, separatist point to make. Likewise Mexican Americans, a controlled and selective view of the Mexican American in this country. It is a valid point of view and Mexican Americans is a good film. However, it is not direct cinema.

Two and Six was not very successful as direct media because it set out to glorify an industrial training program in the city. It is very interesting to note that some of the visuals carry a message different from what is being said by the instructors being interviewed. In this sense the film did function as direct media, but it accomplished the opposite of what its director wanted.

Migrants (made in cooperation with one of the local TV stations), despite its many technical problems, is an accurate portrait of the migrants and farmers in the area. It uses the standard journalistic approach of interviewing both sides of a public issue. It is an interesting but relatively superficial film.

This Woman and Joaquin both suffer from some technical problems of consequence. This Woman is poorly edited (a rush job), and it has a bad sound track. The film does have some powerful footage however. The scene in which the woman reads a Christmas story to her daughter--making mistakes but very proud--is beautiful. Most directors would not have been able to do this scene as effectively. Unfortunately other scenes seem stilted, and the film as a whole does not cohere.

Joaquin was designed to show what the Mexican American Center in South Bend has to offer. It contains some useful information, but it does not communicate anything of great consequence about Joaquin or the center. Joaquin is also burdened with editing problems, poor sound, and distorted color. Nonetheless, the film captures some telling moments.

Reach which was moderately successful as a biased history of Project Reach is not successful as direct cinema. The film is a PR job, has my scripted commentary, and a musical score! There are moments--for example when the teaches are teaching their classes or when the students are operating our equipment when it is very good even considering our strict direct media criteria. It does give a relatively good history of the project.

All in all, the films demonstrate the ability of the para-professionals that we have trained. To the extent that they have been shown around the community and to various professional groups they seem to have accomplished their purpose. Most comments have been very favorable. Some of the comments which I personally have heard were surprising. Even when a film is extremely acurate in its representation of a particular individual, people may take offense simply because they don't like the perspective of the individuals filmed. Comments such as "All undereducated people aren't black," "Thats a stereotype" indicate that the direct media can run into communication problems simply because of the individuals selected for a film or because of the biases of the audience.

Overall, given the hiring constraints under which the project worked and the limitations of our training, I'm quite satisfied with the media production of the para-professionals. A related and important issue is the attitudinal change of the para-professionals over two years. One Chicano migrant (who was making $5 a day in the fields before Project Reach and who now occasionally earns $50 to $100 a day as a free-lance cameraman) recently said "Now I think I can do anything." The money itself is not important, but the attitude is. It is my hope that the para-professionals can continue to work in the media, although at this moment such jobs are not plentiful. One of our para-professionals however turned down two job offers as "not good enough."

In any case our para-professionals were given the rudiments of film making, radio, TV and still photography. Some of them have taken this basic training and through hard work made themselves into complete professionals.

The Enrollment Campaign

The most critical question for Reach is how effective were our films, radio commercials, and photos in terms of enrollment. (As mentioned before the longer films are now being evaluated by an outside agency.) The most obvious measure of our success in this case is actual increase in enrollment, and enrollment tripled following our campaign. A detailed report of this campaign can be found in Appendix I of this report, and a quick overview of the campaign can be found in Reach 2 in Appendix IV of this report.

The Reach campaign was conducted in the fall and utilized a wide variety of direct media materials: television commercials, radio commercials, posters, door-to-door canvassing, and promotional matchbooks. The report confirms the wisdom of the multi-media approach and records the overall success of the campaign. Still there is one question which remains unanswered. Even though enrollment initially tripled, soon thereafter it leveled off at about twice what it had been, and a few months later declined even further. Had we oversold the classes? Misrepresented them? If we had taught the classes ourselves, we would probably be able to answer that question.

In order to gather opinions for this section of the Project Reach Final Report we asked each professional staff member to submit a written evaluation of the project. Each paraprofessional staff member was asked to to respond to seven basic questions:

1) Has Project Reach improved your opportunities for work?
2) Has your work here been useful?
3) What is the most important aspect of the project that you will take with you to your next job?
4) Do you think that Project Reach has helped the Adult Basic Education program in South Bend?
5) Were the Adult Basic Education administrators and teachers helpful?
6) Did you encounter any racial problems at Project Reach?
7) Has Project Reach been run the way you would run it?

The interviewer also asked a variety of follow-up questions.

Since the interviewer's own opinions clearly influenced the responses of the para-professionals and since some professionals did not prepare a written statement, one should compare these responses with the anonymous responses in Appendix II.

Interviewer: Did you read the question? You didn't read it?

Mr. De Leon: Huh uh.

Interviewer: Well you don't have to.

Mr. De Leon: Huh.

Interviewer: You don't have to read them. You could answer without it. What about the first question? What about work next year?

Mr. De Leon: Huh.

Interviewer: What about work next year?

Mr. De Leon: For me?

Interviewer: Yeah.

Mr. De Leon: Well I don't know. I'm trying to find the same job. I'm going back to Texas.

Interviewer: The same job you do here or the same job that you had?

Mr. De Leon: Well I'm going to get an Eclair and do some camera work. And if that ...

Interviewer: Have you had any luck?

Mr. De Leon: No.

Interviewer: But you're definately going back to Texas?

Mr. De Leon: Yeah.

Interviewer: What were you doing before you came here?

Mr. De Leon: Well I was a farm worker.

Interviewer: Are you going to do that?

Mr. De Leon: No.

Interviewer: Do you think you will be able to find a job?

Mr. De Leon: I don't know maybe.

Interviewer: Are you and ----- going to Texas?

Mr. De Leon: I don't know. He said he was going. I don't know.

Interviewer: But he came up from ... So you tend to think the work at Project Reach has been useful, right?

Mr. De Leon: Yeah, for me, yeah.

Interviewer: Did you enjoy it?

Mr. De Leon: Uh, I really enjoyed it.

Interviewer: What do you enjoy? Still photography?

Mr. De Leon: Uh, camera work. The Eclair I enjoy that a lot.

Interviewer: Yeah. What about ah ah what about helping other people? Do you think you helped Mexican-Americans get into school?

Mr. De Leon: Yeah.

Interviewer: Do you have your GED?

Mr. De Leon: No not yet.

Interviewer: You gonna get it?

Mr. De Leon: Yeah I was in classes, but then, they changed it because of the schedule here.

Interviewer: Oh what did they do?

Mr. De Leon: The hours...

Interviewer: Changed the days?

Mr. De Leon: The days? No the hours.

Interviewer: Oh I see what you mean.

Mr. De Leon: Because Fridays, Thursdays I work until 7.

Interviewer: Uh huh. And didn't from 7 to ... Well did you go to El Centro?

Mr. De Leon: Yeah.

Interviewer: How is the program down there?

Mr. De Leon: You got to start where you left in high school.

Interviewer: Uh huh.

Mr. De Leon: And then from there you start all over.

Interviewer: Yeah.

Mr. De Leon: So I started from the ninth grade.

Interviewer: So how long did it take you?

Mr. De Leon: I don't know. I still haven't taken that test yet.

Interviewer: Is it pretty hard?

Mr. De Leon: Yeah, some of it. I mean I read like the (?)

Interviewer: What about a a the teachers down there? What about the teachers everywhere? I mean, I know you're happy with the El Centro thing, but were you filming at those centers right, and you were around the city.

Mr. De Leon: Well some of them were good some of the teachers.

Interviewer: Are good? Just some of them?

Mr. De Leon: Some ...

Interviewer: What about the others?

Mr. De Leon: Oh they're not too good. They're no good to the students.

Interviewer: Oh they do? How is it books or what?

Mr. De Leon: Yeah there are no books.

Interviewer: Do the students drop out?

Mr. De Leon: Yeah just be because they made a lot of promises, that didn't come true.

Interviewer: What about your summary? What about the helping people? To get in the GED program. Do you think that you've convinced other people?

Mr. De Leon: I think so.

Interviewer: When you went did you go canvassing?

Mr. De Leon: Yeah.

Interviewer: Did you do well?

Mr. De Leon: Well I got around 10 or less who went to school.

Interviewer: Are they staying in or are ...?

Mr. De Leon: Some of them. 5 or 6 I think are staying still.

Interviewer: Is it hard to get people to El Centro?

Mr. De Leon: Yeah they need more information about what is going on.

Interviewer: Is it easier for you to tell them because you don't have your GED or do you think its easier for someone who's finished?

Mr. De Leon: Well its easier for someone who's finished to tell them to go back to school. Because they might find it ...

Interviewer: What about Project Reach, has it been run the way you wanted it run?

Mr. De Leon: Not too good.

Interviewer: You're not?

Mr. De Leon: No.

Interviewer: You're not happy with it? What's wrong withit?

Mr. De Leon: Well I think the schedules have been changed around a lot. Our schedules days and hours.

Interviewer: You didn't like that?

Mr. De Leon: No.

Interviewer: What else?

Mr. De Leon: Just the schedule.

Interviewer: Did you get a chance to say you didn't like the schedules. Did someone ask you or did they just say they were changing them? Did they ask everybody or did they ...?

Mr. De Leon: Well they asked us, but what's the use when if it wasn't one thing then they come up with another.

Interviewer: So it doesn't matter what you say? Do you a a do you have any other complaints?

Mr. De Leon: No.

Interviewer: What about getting along with people back there? Are the paraprofessionals getting along?

Mr. De Leon: Yeah, we didn't have any problems.

Interviewer: But just with you?

Mr. De Leon: Yeah.

Interviewer: Is there some of them they don't get along with?

Mr. De Leon: Oh for me I don't get along with ------ too well.

Interviewer: Well, you must have worked back there and if they didn't get along with some people was there a conflict there?

Mr. De Leon: No.

Interviewer: Who's fault is that, is that mainly ----- and -----? My fault and -----?

Mr. De Leon: Well I think its the staff.

Interviewer: Is there anything else you want to say?

Mr. De Leon: No.

Interviewer: Anyway those are the questions I am going to ask you. So you can ... What about the first one? What are you gonna do when you leave?

Mr. Fuentes: I am going to try and look for a job in film.

Interviewer: Yeah?

Mr. Fuentes: Either a job in film or photography. And a I tried, but so far no one has called me yet.

Interviewer: So you're gonna stay in this area?

Mr. Fuentes: Yeah. If I can. If I can get in. If I can't I have a job offer by the 15th of June. At a Indiana Bell.

Interviewer: Telephone company?

Mr. Fuentes: Yeah a telephone installer. I'll be working in the communications department, but ah like June 15th.

Interviewer: So you have that much time to look? But you'd rather stay in this?

Mr. Fuentes: Yeah.

Interviewer: O.K. what about photography, have you learned anything, say, besides I mean obviously you learned how to run equipment or you wouldn't be interested. Did you learn anything else that might help you say if you go to work for Indiana Bell? What are you going to say that this was just a waste of time or that...?

Mr. Fuentes: Oh no it wasn't a waste of time. I mean you know sometimes maybe we didn't do nothing but everyday I mean even just by watching you learn something. People can learn just by watching. They don't have to be working just watching there.

Interviewer: Did you learn anything besides learning film? Did you learn anything about getting along with people? Did did ...

Mr. Fuentes: Yeah, yeah, you got to a respect their ideas too because like you know if you just try to put them aside you get into a little argument about different ideas of things. Or something like this so really just to consider different ideas and sit and talk about it. Because otherwise you get into a big argument like we had before.

Interviewer: What about the Mexican American community? Are you interested in helping them?

Mr. Fuentes: Yes.

Interviewer: And do you think you have?

Mr. Fuentes: Well as far as ABE I think I have. I mean trying to promote the ABE around the neighborhood where I live.

Interviewer: You've gotten people to go to school from there?

Mr. Fuentes: Yeah, so has -----. He's got a younger sister going there. I had my mother going there too for a while.

Interviewer: So you but that's been in terms of getting them to go and that's something that you've done yourself?

Mr. Fuentes: Uh huh.

Interviewer: That's not something they picked up from just watching our spots on television? That's something that you've made ...?

Mr. Fuentes: (Whole sentence illegiable)

Interviewer: Did you have good success at the canvassing?

Mr. Fuentes: Oh yeah.

Interviewer: Getting people to sign up, like a lot of people?

Mr. Fuentes: Ah 71 or 76, I don't know.

Interviewer: Are they still going or are they ...?

Mr. Fuentes: Ah I was out there, and say about one third still go.

Interviewer: Who's fault is that?

Mr. Fuentes: Well the way they do it its mostly their fault I guess because they would just, you know, good reasons ... some of them were sick, some had to work nights, you know. Some of them had two jobs, some of them had a bad heart. Sometimes they were old people 50, 51, 52, something.

Interviewer: What about the ABE program, is something wrong there that they might, I mean, be losing some of these people or do you think its just the people's choice?

Mr. Fuentes: It's the people's choice to me.

Interviewer: ABE program is fine? How about the teachers, are they ...?

Mr. Fuentes: Ah the teacher is good. And mostly every center they go first thing you ask is how about the teacher, is he sufficient in helping you with your homework or something like this and they all say well he's a wonderful teacher and we really like him because you know the teachers I'm talking about a they take em' home and bring them back you know, from school. So really they don't have to do that but they do it on their own. So that the teachers that are doing ah this good. You know they're quite good. Really just a like you said, its the people's choice really. If they don't want to go they just don't go.

Interviewer: Is the, a you know, there nothing that the ABE teachers could do to keep those people there?

Mr. Fuentes: Well there is one thing that the people asked. Some said that they would like to get paid for going. You pay, you have a full room every night.

Interviewer: If you gotta pay?

Mr. Fuentes: If you got, you know, if you paid a student say about 15 or 17 dollars a week you know just for going 2 hours a night because ... besides, you know, they work and they say well we work 8 hours and we have to go sit and learn for another 2 hours when we should be catchin up on our rest for the next day's work. Cause some of them work hard so they figure if they got paid for it you know they could just go ahead and learn, plus at the same time getting paid.

Interviewer: They don't do that?

Mr. Fuentes: No.

Interviewer: Has the project been run the way you would run it?

Mr. Fuentes: The way I would run it?

Interviewer: Yeah.

Mr. Fuentes: Well to me the project is all right. It hasn't, I mean, it has ah, I mean, it has faults like everything else; but it has ah, the project been all right with me. A little misunderstanding like everything else but still the project is all right.

Interviewer: What would you have changed about it if you ...?

Mr. Fuentes: Well the only thing I would have changed is ah instead of being a deadline for June I keep on going.

Interviewer: Yeah?

Mr. Fuentes: That's the only way I'd change because everything is all right. Staff and para-professionals, you know, they're all right.

Interviewer: Well now that's, ah, some of the other people not necessarily the ones that were in here today ... said that the second year people... are not as serious as the first year people. Is that true?

Mr. Fuentes: Yeah, because ah the older, the first year people... the first people are older and a little more responsibility on their mind you know, and know the younger ones speaking for myself, sometimes too, I got ah out of place cause you don't think about what will happen in the future you just ah ... Now like I say to me the younger generation gap, you know, sometimes it seems like, you know, they don't give a damn about nothing. But for my part, you know, when I was to terminate then after I seen that I had a good thing going, but I lost it just because of ah not listening to reason you know. I found out that I really did wrong by not doing my job, I thought what a bad thing it is. But I found out the hard way by getting terminated so ... so then the sooner we can understand I guess you know. And I found out that I needed the training because it could help me in my life you know, a better job someday. But ah I didn't think about it at first when I got terminated. But to me its just ah you got two combinations older and younger and the younger and the old do not communicate too good together. Because the young got ideas something you know, ideas for themselves you know. The old they don't agree with you know. They have different ideas or different backgrounds, I don't know what it is.

Interviewer: So there was conflict between the ...?

Mr. Fuentes: Yeah, mostly as you notice was between the first and second years, mostly it was second year thought they knew better than the first year. And maybe they did, and maybe they didn't. But there's a conflict between you. Its really because the only thing is just two different groups. Younger and older. You get them together.

Interviewer: How were you selected? Personally how did ----- get you in?

Mr. Fuentes: Well I was going to the ABE classes at El Centro. And ----- she told me about Project Reach that they were goning to hire six more para-professionals for working in film and on television. Because they wanted former ABE students for the class.

Interviewer: So then you applied?

Mr. Fuentes: Yeah, then I applied and they called me in. For training me.

Interviewer: Yeah and you talked to -----?

Mr. Fuentes: ----- ------.

Interviewer: Was the project explained to you then?

Mr. Fuentes: Well at the time that I got hired the project wasn't explained to me. It was just ah that I'd be doing camera work and I'd be learning a still photography, and cinematography. Like canvassing and makin ABE spots I knew nothing about until after ----- left.

Interviewer: Was your training sufficient then after he left?

Mr. Fuentes: Well, huh, for my part if ----- would have still been here teachin us we would have been far more advanced then we would be now probably because of he was in our age you know, bracket you can call it. And a he spent most all the time with us, six new ones. And give us assignments like ----- and ----- you go film this for me and he would write down what he wanted. So next day ----- and ----- go out then ----- and ----- or something like this but the only way you can really learn is by somebody just sit down and explain it then tell you and tell you,but you don't do none of the work you don't learn nothin you know its just like theory. You don't know how to do it really and when it comes down to doin it you know all the ideas on how to do it but you don't know how to run the machines or nothin. So if ----- still here man we'll be far more advance I think. Because,he would,he was ... he understood us,and we never had no quarrel and everything was all right. Because he was like in our bracket,the same age. But now since we got started into three groups there are sometimes when we didn't do nothing just set around you know. But like its important to have an instructor you know, with you not all the time because its hard to do somethinq on your own because you don't know what to do. I mean especially for me I didn't know nothin about film. Ah I, what I know now isn't too much, but its enough to get started on.

Interviewer: Is that because he was always with you? Is that because he was, he got along with you better than ... ?

Mr. Fuentes: Because maybe two or three things. One was because he was with us you know, second, we had classes about the Eclair, about the still camera, he explained what F stop and shutter speed meant and all how was film made, it was made of light and ah he taught us in class and then he let us go out side and you know, work. So we can see our mistakes. And when the film came back we watched the film and can correct our mistakes. But ah that's mostly what helped us because he was there all the time, and his class plus he taught us out side you know, on our own.

Interviewer: Well what ah, ah, then your figuring the three groups that we divided up into didn't work?

Mr. Fuentes: No not really, no.

Interviewer: They did not have one person back there the whole time? Did the fact that ----- was Mexican American have anything to do with the fact that you got along?

Mr. Fuentes: No, well, myself I can say this, that ah, between the Chicanos and the Blacks we all got together good with -----. You know, ----- was Mexican, you know brown like us but the other three were Black. We all got along together there were hardly no arguments about nothin or conflicts between us, because everybody you know, liked what they were doin, but we were filming, and we were doing exercises, and ah we were in class in the morning, and everybody like just because we were learning, we were learning fast.

Interviewer: When did, then, did you stop ah slow down, let's say?

Mr. Fuentes: Well really,to my point of view, everything started slowing down for me when ah we heard that ----- was leaving you know, for L.A. because they had a riot or whatever. And ah he thought he could do more for his people over there than he could over here even though he wanted to stay here. So after he left really ah everything like ah everybody we six, we six new ones, everybody just kind a was kind a hurt really, because he was helpin us along good. But if he would have stayed here no man we would have been advanced I know we would have been.

Interviewer: What ah, what would, to say take ah take ----- or somebody else or somebody new for that matter and put him in to ----- place I mean or was it just that -----got on. Would it have helped, to ...?

Mr. Fuentes: All depends on the person, I guess, who's the instructor ... if he treats everybody the same, ----- taught everybody the same and if you were to hire another instructor, and he was say he was black or brown, say ah he took our side more and gave us more work to do and the blacks less or you know the opposite you know there would be conflicts between the groups, and the instructor. So really you have to get a man who was OK with both kinds you know, black, whites you know or any color. You can't have a man doin the just that's only gonna take one side. Like ----- he didn't take no sides. He took everybody you know, everybody was just like a brother to him. So really that's only, that's the only kind of instructor we should have.

Interviewer: Does anybody here take only one side is that anybody?

Mr. Fuentes; No not to me. There were conflicts before but ah...

Interviewer: What kind of conflicts?

Mr. Fuentes: Misunderstandings you know, like between me and --- but now that I see things instead of him trying to do something bad he was trying you know to straighten me out so I wouldn't you know, so I'd keep on my track. Keep on working on what I'm supposed to do. But I couldn't understand you know, I thought he was pushing on me, you know, because I was brown and he was black. And he had more like power over me because he was..you know. So, but then I found out he wasn't that he was trying to do some good even though sometimes you know, got a little upset about it. There's problems here when somebody takes more sides than the other.

Interviewer: Does this, ah when you say that you started slowing down did this happen with all twelve or just with the six new ...?

Mr. Fuentes: No, no because the other six this first year they were working mostly with ----- ah ----- was their instructor of course, that first six from the second year we had only one instructor -----, and so after he left, I don't know why he left, but it was about what September?

Interviewer: Oh, when he left?

Mr. Fuentes: Yeah.

Interviewer: Oh, I didn't know.

Mr. Fuentes: OK, he worked when we started out the first couple a weeks all we did was ah read about the Eclair, study it, look, learn how to load magazines and how to read the light meter and ah learn how to use the telephoto lense, other kind of lens and focus and all of that. Just exercising. There was no film. Then he took us out with a loaded magazine and we did exercises. But I can see that if ----- was still here we probably be more advanced than we are now. I figure it this way the lack of structure to me lack of instruction.

Interviewer: You need somebody to help?

Mr. Fuentes: Yeah I don't mean you know, somebody had to be there all the time for 24 hours saying you do this and you do this and you do, no but giveus assignments to do. And if we didn't do it right when it came back is this your film ----- thisis out of focus ,this shot had ah too much choppy pan or choppy zoom because you didn't do this and didn't do that. He explained to us what was wrong and this way next time we'll go out and film we knew what the mistake was and we would try to correct it you know why make the same mistake you know if I make it twice in a row ... So really the instructor on my part is the most important thing, that you can have to learn anything really. But if the instructor don't cooperate with both crews like a brown and black he won't get along. Then you'll have conflicts like those were because ----- wasn't here, because he left you know. And well, really its you know, between the brown and blacks we never had no conflicts really. You know misunderstandings a couple of times but you know that normal for everybody.

Interviewer: What about ,the ah, the first people,have they also slowed down would you say? Or have they...?

Mr. Fuentes: Nah, to me well I wasn't here the first year but ah the way it seems its still goin the same way to me you know the progress is the same.

Interviewer: They are the better people.

Mr. Fuentes: Because you see they had one year, well its not really that much of an advantage, but still, one year more practice in doing this you know film and a sound and lights and all the things. Of course we've only had what about 7, 8 months of this. And I know they had it hard to because sometimes they didn't have equipment here but when we got here we had the equipment you know, we had that advantage over them, but ah now after ----- left the advantage wasn't ours too long. What we had learned we had to learn some more on our own. We didn't, we didn't know it, ask somebody, if we didn't ask anybody we just didn't learn. And if you had some ah, like when you when you were our instructor I know you couldn't be with us because you got a job, another job to do and I think they did wrong putting you in instructor when you had other duties to do. Another job. They should have just run the Eclair so they couldn't hire him. But like at times you say ah I think it was ----- fault for not being with us, no. Instructing a class is all right when you got the time you know; but you got two or three different things you gotta do and a day and nobody ... I mean for my part ... I can't hold you responsible for not teaching me because its not your fault you know.

Interviewer: Ah, you, is there anything else you'd like to say before ...?

Mr. Fuentes: No, the only thing I'd like to say is I wish the project kept on going.

Interviewer: Has the project improved your opportunities for work?

Mr. Garza: Yes.

Interviewer: How?

Mr. Garza: Ah how? Well ah since I worked in a documentary, you know after I finished it I showed it around. You know some people offered me jobs. This place in Minnesota even when I was filming the ah when we were filming the documentary. This guy got my phone number and everything and he started, you know calling me. He ah said he you know there was this place in New York where they were training minorities. You know to be trained in journalism and that you know that's another job I was offered.

Interviewer: So you've had ...

Mr. Garza: Wait a minute. I'm not finished yet. Then there was this television station that offered me a job you know. I mean that ... I mean you know that job he said, I mean you know I could go in and the job was definitely you know, the job was there but I didn't take it, he got another guy.

Interviewer: But those were direct results, then, right?

Mr. Garza: From what?

Interviewer: From here.

Mr. Garza: Yeah, right.

Interviewer: Have you decided yet on what you're going to do yet?

Mr. Garza: No. Well right now I ...

Interviewer: You haven't decided yet on what you're going to do?

Mr. Garza: No, well I'll probably know in about two days. I'm going to send my resume to this University. This guy is going to look at it. And, if he likes it, I'll get into the training. Its eleven weeks training. Its at Columbia University School of Journalism.

Interviewer: In New York?

Mr. Garza: In New York yeh. And then there's this place in Minnesota also. All I have to do is just call up the guy and say yes. He's got a job. They got an educational television station there.

Interviewer: What about the years you were here? Two years you were here? Were they well, while you were here,did they find them useful? Did they ah, do you think you did any good?

Mr. Garza: Well, I don't know the film I was working on, the Mexican American, it got a lot of reactions from the community. I, I filmed it in the community. I filmed the whole entire film in the community except for the conferences out here in the University. But they liked it you know, they liked the film. And I don't know just they liked it because ah, ah well there was a meeting about two weeks ago that came out of the conference you know. I don't know what the hell its called but its ah, they saw the film and they saw that the Mexican Americans here in South Bend. So they wanted somebody that could go out and do some more films like in where the rest of the Mexican Americans are. Like in Wisconsin, you know. Communities in Wisconsin. So that 's just pretty good cause they liked what they saw on film. Of South Bend the Mexican Americans in South Bend.

Interviewer: What is the most important aspects of the project that you'll take with you? When you go on to another job? You came here right out of the Army, right?

Mr. Garza: No, ah ...

Interviewer: You came here?

Mr. Garza: I was working in the, ah well I was working at Plymouth picking tomatos. Then I got out of that and I started working in an Aluminum factory.

And then, then I started going to the night classes And from there I came to Project Reach. But I was working in the fields first. Ah well, before I came to Project Reach I didn't have a skill. I was just, when I would go out applying for a job I would put down laboror. You know that's, it's like pushing a broom or cleaning up. Those kinds of things. Now I can ah, well, like I shoot some I sold photographs you know. And now I can go out and get a job as a photographer. A still photographer and a cinematographer. And try to work in a television station if I really go in. Cause I haven't , myself I haven't gone out and looked for a job. All the jobs that I have been offered me are people that's seen the film. That's seen the film and seen me film, filming. I mean they offered me a job,but I haven't really gone out and looked for a job. So before Project Reach I didn't have any skill and now I can get a job as a photographer, still photographer, whatever. Like in a television station.

Interviewer: You mentioned earlier,when we were talking,you mentioned confidence too.

Mr. Garza: Yeah, well ...

Interviewer: Did you get that here, did that help? Did this help?

Mr. Garza: Yeah, because when I was ... OK when I got out of the Army I kept going back and forth like from here, from Indiana to Texas about eight times back and forth and I'd get a job,like I said,you know,it was labor. But after Project Reach I can get any kind of job I think if I really want it, I can get any kind of job I want. Even if I don't get a job as a cameraman or in a television station. I can get any other kind of job. Or keep on going to school because I like, I'm trying to get my high school diploma.

Interviewer: Were you interested in photography before you came?

Mr. Garza: Yeah, well I started shooting, I started taking pictures when I was in Korea in the Army and this Korean taught me how to process, process a black and white film and print. So I bought some equipment there and I brought it home when I got out of the Army. But I didn't use that equipment for about a year. I didn't have any money to buy, but when I came to Indiana and started working I started buying things, more things and then Project Reach came along. So it was real good.

Interviewer: What about you, what about the community? Do you think you helped others? Obviously there are a lot of people here that work in the fields, Chicanos that work in the fields, do you think you've helped them? You've had obviously a success thats somehow related to going to night classes because that's how you got to Project Reach and have you helped others? Others, like yourself, to go back like, like you were three or four years ago?

Mr. Garza: Yeah, well see, OK. Like I said when I showed this film to these people from the conference. They said , most of them said, I wish I could have a copy of that film to show to the kids that are out of school. Show them that part where I showed that ABE classes at El Centro. They wanted to see their kids, they wanted their kids to see that people, grown up people, are going to classes and studying and all that stuff, So it worked pretty good, and plus like the people in the community they've taken out the film and show it around. So I guess it sort of helped.

Interviewer: You've helped ah ...

Mr. Garza: But just one film. I don't even have to be there but they show the film and that's helped. I don't know.

Interviewer: Well I think that if you can relate through that to somebody going back to school then definately...

Mr. Garza: And even like the school corporation,I showed it to the school corporation and some people in South Bend. And they wanted to buy the film so they could keep it in the library. And just because they said that, that since the film didn't show any cars or any time like 1970, 1971 they could keep on using it forever. Because it doesn't say 1971 or 1972, it just, no time entered it.

Interviewer: Did you do that intentionally?

Mr. Garza: No, I didn't think of it but it came out that way. It's good because it could be shown, you know, without ...

Interviewer: What about their enrollment drive? Did you have success when you went door to door? Signing up people?

Mr. Garza: Yeah, we, I signed a lot of people up. But, well like one time when even we were putting up the posters. We went into this bank down on Western Avenue and I was putting the sign up and this lady, I think a teller. She, ah, we told her about the, ah what we were doing and about ABE classes in South Bend in the centers. And right away she wrote down the number, to call Project Reach. And she, I guess, she enrolled in one of those classes, right away.

Interviewer: Ahhh... What about encounters with the ABE people here in South Bend? Have you been with the administrators, --- and -----, have they been cooperative?

Mr. Garza: Just with -----, this center that I was assigned to, Meadowview Center, they had a pretty good, for two years the center had the most people in there, about 18. Mostly all the time, mostly every night. Then they changed the teacher, teachers on the students. And these students were not studying in the 5th grade, 6th grade or 7th grade. They were studying in the 1st and 2nd grade. Some of them were just there to learn to read a newspaper. So, they changed a teacher on them, and they started like dropping out. You know and in two weeks went from like 18 to about 2 or 3 people. Because the teacher didn't know you know, he couldn't handle them, he was like being a little bit bossy. Because I was there a couple of times,and he would say don't wear a hat in class. He was talking to an adult, and he says don't wear a hat in a class. And like don't smoke inside, and one time he got into a fight with one of the students.

Interviewer: Who was in charge of changing him? Of changing the teacher? In other words did the guy quit or was it ...?

Mr. Garza: No. -----, well like ----- ....

Interviewer: In other words he was ... What I'm trying to get at is he was changed by the ABE administrators. He didn't quit.

Mr. Garza: No, he didn't quit, they moved him to be ... The guy who was teacher there before, they moved up to another position.

Interviewer: The successful teacher?

Mr. Garza: Right. Yes to another position higher, you know. Better pay and all this stuff. And they brought in this new teacher.

Interviewer: I see.

Mr. Garza: But they didn't, they didn't tell the students that they were going to change them. All of a sudden they took him out of there. And then they finally closed the center. And they never did open it up again. The reasons that they said, because it ah ... oh the reason that they were to do some constructions in the center. The construction was going to be done on the outside see. They were not going to touch the inside, inside anything, you know inside anything. So they just kept stalling and stalling and stalling and they never did anything.

Interviewer: They never did change the teachers even after they dropped from 18 to 3?

Mr. Garza: No, no they never brought in a new teacher or anything like that. They just closed it down.

Interviewer: And it was obviously the teacher's fault because that's the only change, right?

Mr. Garza: Well, yeh, because he was, I mean, he was ah I, I was there and I saw the way he was, the way he talked to his students. I mean he was bossy.

Interviewer: What about the other teachers? Have you had any experience with other teachers? Are they generally cooperative?

Mr. Garza: Most, most all the teachers are. Most all the teachers are.

Interviewer: Are they cooperative with let's say are they cooperative with Project Reach people? When you go in to film for example? Are they, are they helpful?

Mr. Garza: Well if, like when we were going out filming to one of those classes, ----- would phone and say either -----, -----, or ----- you know that whatever conter they were in charge of, to tell the teacher that we were going in to film. And sometimes they wouldn't you know. We would tell two weeks in advance and sometimes they wouldn't even tell the teacher well you know Project Reach is going to go in there and film. And they would ah and the teacher would be surprised because he didn't know we were going to be there that night. But most the teachers would be, they would be ...

Interviewer: They were helpful?

Mr. Garza: Yeh, they were. Because without the well, only one teacher wasn't. He went in, we we went in there to film,and he said,he started like talking to his students and he said, do you want to be on films? You know and all that stuff. And he convinced them not to be filmed, so we didn't film that night. That was only one teacher. But, he wasn't, I don't know. He was, I don't know, I guess he and I ...

Interviewer: What has the, well in your opinion,now I mean you have all the facts,do you think that the Project Reach has helped the ABE program.

Mr. Garza: I think so. I think so and those, I think we still,with those two films that we made, those documentaries, like that film that ----- made, Don't Be A Fool or something, don't drop.

Interviewer: Yeah, Don't Be A Fool Stay In School.

Mr. Garza: Stay In School. A lot of teachers have seen it, and they say maybe next year when they open up again they'll know how to teach better. Now with that even the students that are still in school, you know, they're probably ...

Interviewer: Well has Project Reach helped the ABE, I mean do you think that they'll be able to keep up their enrollment better or will they,have they learned anything about getting people in the classroom? Do you think Project Reach has helped ABE in any of those ways?

Mr. Garza: Well Project Reach I think helped only to a certain point, and then I guess its up to the teachers. I mean you know I mean its not ...

Interviewer: What points that? Did Project Reach drop them there?

Mr. Garza: OK, like yeah Project Reach dropped like ah when we were out canvessing Project Reach signed up about, I don't know how many. Six hundred something, people. But there only were, you know, they only kept going about two or three weeks and then they started dropping out, dropping out, you know. So ah, I mean you know, like when at one place they said it wasn't the teacher it was the guy who was in charge of the center. The School Corporation, they told him that a lot of people were going to be, you know, when we were starting to sign up people. A lot of people were going to be,going to the center so get ready. Well when they went, when the people started going there they didn't have anything for the students. And right away nine people dropped out. There were I think thirty some people assigned to that center, that we signed up. Ah, just at the end there was only about nine or ten people left.

Interviewer: So what you're saying is that Project Reach gets the people to sign up but then the ABE can't keep them there?

Mr. Garza: Well you know we can't sign people up and try to be teachers at the same time. You know, try to keep people in there.

Interviewer: That's up to the ABE people?

Mr. Garza: Yeah, because they, ah, they're going to have to change their methods of teaching anyway.

Interviewer: How's that?

Mr. Garza: Well like this teacher whose really successful, his name is -----, he's at Pilgrim. I mean he teaches, I think, in the daytime but he also teaches at night, adult school, adult classes. But I mean he has a way with people like they changed him, they changed him from one center to the other and the people followed him. Yeah they moved around with him. And like he could probably teach the other teachers how to talk to people because he ... because you have some teachers that teach in the daytime say to fourth and fifth graders. And then you have teachers that teach to high school kids. And when they come to teach adults you know, they're trying to use the same methods which is not going to work. Like this teacher that went up to Meadowview, he was using the same methods that he used during the day, like he maybe taught kids, and it didn't work. He was talking to adults. And like these people are very real, real sensitive, you can't you know you can't treat them like kids.

Interviewer: You mean the ABE students?

Mr. Garza: Yes, I mean you can't say, you know I mean this guy knows how to handle them and this person say this person doesn't know how to read or write, he won't ... He's got a way, he knows a way to try to make him learn. He knows a way like you know to try and make him learn without making him look like a kid or something like that. He doesn't know how to read, write, ...

Interviewer: What about Project Reach, has it been run the way you would have done it yourself?

Mr. Garza: Uhm, I don't know.

Interviewer: Well what's the problem? Why don't you know what's the problem?

Mr. Garza: Well I think the first year we did more things that the second year. I think the second year...

Interviewer: What do you mean you did more things? You mean the films or do you mean ...?

Mr. Garza: Well the first year we did thirty something one-minute spots. And we finished filming two documentaries, which were to be edited and confirmed the second year. But the second year was just like we didn't work as hard.

Interviewer: What, well do you have any reason? I mean guess as to why that is?

Mr. Garza: It's probably I think, the lack of the people who were in charge to just be more involved. I mean, like if, if I guess you would say well the people I have the project are doing the job here. They're doing the job, why should I be there, I mean ... If you think that the people are doing a job, you should be more involved with the people. Like being there seeing what's being done, seeing what's not being done.

Interviewer: In other words, it sort of lost control?

Mr. Garza: Yeah, in the second year the control it got out of hand. It really got out of hand.

Interviewer: Did that have anything to do with the fact that there were six more people? I mean that there were, that now there were twelve people? A looser group?

Mr. Garza: No.

Interviewer: It's all right, it's your desk.

Mr. Garza: No, I don't think that it was a bigger project. It was that they just lost control of it. People who were in charge were not here some of the time, most of the time. And they were not involved.

Interviewer: Well if they were involved suppose they had been here. Do you think it was just a matter of discipline? Of getting people to work?

Mr. Garza: Right, and there was a lot of things that could have been done. There was a lot a hell of a lot of things that could have been done. Like most people tell, well this is only a job. But there was a lot of things that could really ...

Interviewer; There's a definite difference between the first year...?

Mr. Garza: Oh yeah. The first year well like, we did a hell of a lot of things because we were always doing something.

Interviewer: Now you're talking about a film you mean?

Mr. Garza: Yeah, a filming, we were always doing something. And the second year we just sit down and just...

Interviewer: What about the new para-professionals? Are they possibly less energetic? Are they less, you said some people reguarded it as a job. Are they more of that attitude?

Mr. Garza: I think its because of the way that they were at the beginning, whoever was in charge didn't, I mean he wasn't, how do you say, he was too lenient. You know, too lenient.

Interviewer: This going back to the very beginning you mean?

Mr. Garza: Yeah.

Interviewer: When you first came?

Mr. Garza: Yeah, right, the second year people.

Interviewer: In other words they didn't get into the habits of filming all the time and they didn't ...?

Mr. Garza: Yeah and I don't think they were told just what Project Reach was all about. I mean I don't think nobody sat down with them and said this is what you have to do. This is what is going to have to be done. And I don't think nobody was ever in control of them. You know, nobody ever was really in control of them.

Interviewer: Well that is that partially due you know we changed very quickly there because the came in under one person and then he left right away.

Mr. Garza: Yeah, but I mean still, still you know...

Interviewer: Another basic group the basic trainers and stuff.

Mr. Garza: Yeah, but if somebody really wanted to train them you know...

Interviewer: Well they're not trained as well as you are?

Mr. Garza: No, I don't think so.

Interviewer: They're not trained as well now?

Mr. Garza: No no. No because nobody really worked with them. I mean nobody really ah, you know.

Interviewer: Is that again , does that have a little bit to do with ah their, an with why things are ah looser do you think?

Mr. Garza: Yeah.

Interviewer: If they knew what to do?

Mr. Garza: Yeah, right. Last year we had a lot of work, jobs you know. There's training you know actually in the classroom. Showing how the camera works. Everything, light meter, everything. And then we would go out in a group and exercise what we learned. And, but the second year everything just fell apart. Everything just, I don't know like nobody gave a damn or, or people thought they're doing a job. Why should I be, why should I go in there and be involved you know.

Interviewer: So there wasn't any, the new para-professionals that came in there wasn't that six, they didn't have any direction.

Mr. Garza: Like, OK, like the first year like ----- he would be there and say do this and if you don't do this do it right, do it again. And he would always keep telling us how to do it. Constantly, even when he saw even you know he would like he would see the ah, when the film came back you know he would still be criticizing it. And he would always be telling people do it better, do it better. You know and he kept on it. You know but the second year people, ah, you know.

Interviewer: But ----- didn't do that the second year?

Mr. Garza: No he would have you know, he would have taken it over, it would have been, you know. They would have really been ...

Interviewer: You think that when one person taken charge would have drawn them into line?

Mr. Garza: Oh yeah. They would have been constantly with them. And maybe, maybe its the ah, its not all the, maybe some of the people just didn't give a damn, you know. But I think second year was you know just ... We lost a lot more time like arguing in meetings and all this stuff, than in training.

Interviewer: Did the, the ah... Then you say that the whole, the whole fault then is the ah, the administrators, the people in charge. That there's no difference in attitude in the second year people, than the first year people. You see the first year people, second year people, what I'm trying to get at is possibly they were too young, or they were not hired, that they were not screened thoroughly enough?

Mr. Garza: Yeah, well, like to begin with they were younger. And, well, like the first year people mostly were all married and they had, you know, party, they said, well you know, this job could be better for me and for my children. The second year people were ah, not ah, none of them was married you know. Most not.

And they have less responsibility so they had to, somebody had to really, really be in you know, constantly telling them to do it right or something like that you know. Really be in you constantly telling them to do it right really be at them all the time. More, more so than, than they did with us.

Interviewer: That's primarily because they're younger and less responsible?

Mr. Garza: Yeah, yeah right, well you know...

Interviewer: They tend to look at it as more of a job?

Mr. Garza: Yeah, at least some of them. Not all... Tend to be you ... But well if you, but you could have one or two people always working with them. You know and showing them, and like telling them, you know what, what this training could do for them.

Interviewer: They were, they were as a group I think probably farther along in there education than the first year group was?

Mr. Garza: No that's not it, I haven't finished yet.

Interviewer: You didn't comment on what education may have had to do with it. Was this first year, ah, second year more educated?

Mr. Garza: More educated in what?

Interviewer: I mean all of them, were finished with high school, right?

Mr. Garza: I don't know, have they?

Interviewer: I think all of them, I think it probably doesn't have anything to do with it.

Mr. Garza: No, I, ah well I don't know its, I don't know I guess some , uhm, you know if they were more educated they, they should have taken the, they should have learned more. I mean you know because they, they have a chance. They have a better chance than people from last year because people last year, 47 years old, 46, what was the age? They're older you know. Like say these guys were what 20 something, 20 you know, in their 20's and they could if they would have taken advantage of this training... Well I mean you know they're on, they could have gotten a better job. Or they could have kept on, kept on going to school.

Interviewer: What about racial tensions? Did you have any, any trouble with ah ...?

Mr. Garza: Well I didn't.

Interviewer: You didn't?

Mr. Garza: I mean I don't think I ever...

Interviewer: What about the group?

Mr. Garza: Which group?

Interviewer: Well the, the whole group, all twelve para-professionals, was there a problem?

Mr. Garza: Yeah, I guess there was. There was, yeah. Yes there was.

Interviewer: Such as?

Mr. Garza: Oh when we had that walk, walk out. When six Chicanos walked out.

Interviewer: And what was the problem there?

Mr. Garza: Ah, they weren't showing a lot of Chicanos and Mexican American films, or something like that. So we thought it just ...

Interviewer: You mean you had troubles?

Mr. Garza: Yeah you know we started to just go to one side you know. That's why we walked out.

Interviewer: You thought that the black view was more prominent then?

Mr. Garza: Yeah, yeah.

Interviewer: What about, what would you have done, I mean other than that, I mean, do you have any suggestions other than the obvious...? Not to do it, but to change or help these problems? Is there any solution that ...?

Mr. Garza: You mean to the whole project?

Interviewer: No, well OK. But now we're talking about the racial problem. Was there anything that could have been done differently to ah avoid problems like that?

Mr. Garza: No, you can't avoid problems like that.

Interviewer: Well, about the whole project then, what would you have done differently?

Mr. Garza: Like I say, administrative problems. And partly ah, I don't know, it should have been tighter, you know tighter, like they would have probably, you would have probably had to, like, tell people like you know, ah the work, the work thing this is, ah, you know, either put up a punch clock, a punch clock, you know, to sign people in or sign people out, or you know, make it a little bit tighter you know. Actually demand that people you know, ah like your being paid you know, you should work for this and that's it you know. That's it was too loose the second year. Too loose, people would just you know, ah taking advantage of you know, people being too lenient and not too lenient. And they justkept on thaking advantage, advantage you know.

Interviewer: OK. Very good, we'll see, we'll let you read this before...

Mr. Garza: Before I can give an OK?

Interviewer: Yes.

CHARLES JENKINS

Interviewer: Since you know what you're here for you can...

Mr. Jenkins: No, I prefer you'd ask.

Interviewer: OK, what has the project done for you? The first question is what have you gotten out of the project?

Mr. Jenkins: Well, ah, at the present time I really can't give an analysis of all the things I got out of ... other than personal feelings you know.

Interviewer: Fine.

Mr. Jenkins: My personal feelings is that the project has been very fruitful for me. Why I've learned film and still photography which in the future I plan to use. And hopefully to improve my financial stature. Now I've also gotten ah, quite a bit of pleasure out of getting people interested in going to school and learning things that they didn't know before. Maybe coming better educated.

Interviewer: Well, ah, you said you plan to use it in the future. How do you plan to use these things?

Mr. Jenkins: Well I plan to go into still photography first and then maybe later on into film. This way I plan to use it.

Interviewer: Do you have anything definate yet or do you ...?

Mr. Jenkins: Well, I'm definately trying to open a still photography shop. And one of the things that's holding me up now is getting finances to do it with.

Interviewer: Yeah. Ah,have you learned anything in addition to skills here that you think that a, are useful especially since now you know where you want to go?

Mr. Jenkins: Well, I've ah, in the past I've had quite a bit of dealing with people ah, I pretty well knew people before I came into the project. This is one reason why I wanted to be with the project, and I felt that by having this experience I knew people and I knew some of the things that people understanding that people need to get from one another. And this I hope I was helpful I think I was influenced or you know something to this extent.

Interviewer: Do you think that you've helped, you mentioned earlier that you enjoyed helping people get more education, do you think you've been a big help to the people around you and in your community?

Mr. Jenkins: Well I feel so now and I hope that I did half as much as I feel that I did. Because you know you can't never tell yourself exactly how much impact you have on people. But I feel that I have.

Interviewer: Were you successful during the, ah during the recruitment drive? Getting people to sign up?

Mr. Jenkins: Yes I had ah, somewhere pretty close to two hundred people signed up that I signed up personally. So I, I think that if half of those people went to school that I, I think I did a fairly decent job.

Interviewer: What about the, ah, the ABE people are the administrator being cooperative? Not only now in your work here at Project Reach but also in your ah, during your recruitment drive?

Mr. Jenkins: Oh yeah, they, I had several teachers that gave that extra time you know, put in extra time that helped us in our recruitment. And then I had some volunteer people, people that ah just volunteered to help, recruit for the drive. So, all in all I think that...

Interviewer: Did you find them cooperative when you went filming at...?

Mr. Jenkins: Yes, oh at the center that I was attending school ah, they was very cooperative. I think we got some of the best footage you know for our community messages from these centers.

Interviewer: Now you ah, you go to ABE classes right?

Mr. Jenkins: Right.

Interviewer: How do you think the program is? How is the ABE program overall?

Mr. Jenkins: Well the overall program I think is very good, but like anything else there's certain things that need to be ah, you know, and gone over, and I think in time and people learning different things that people really need to know, about teaching adults it will become better. I have been to several workshop sessions and they going through originalities and things of this kind, trying to improve the ways and means of teaching people. So I think in time and you know you know they'll really find the secret. Because its no one thing, it's a lot of different things that have to be done, to teach adults because every adult don't want the same thing. And his mind is all ready made up when he comes to school, he's got certain things that he wants. He's not like a kid that you know he doesn't know what he wants to learn, kids don't. But adults I think most of them if you can get to them and find out exactly what they want to learn then you can be of great help to them. But this is the secret, is finding out what they want to learn. And if a person wants to learn there's nothing he can't learn.

Interviewer: But they often can't, someone else mentioned they didn't take into account that they were trying to teach adults in the same way they do their students everyday and that's a big mistake.

Mr. Jenkins: Yeah, ah that's a big mistake. Like ah you can't very well teach adults the way you do children. And then another thing is ah adults, you don't have a problem of keeping adults quiet. You don't have a discipline problem. Only problem you have is finding out what the adult wants to learn. And once you do this then you're gone.

Interviewer: Has Project Reach helped the ABE program?

Mr. Jenkins: I think Project Reach did a great deal for the ABE program. They've gotten adult classes together and in different sections like a Christmas party and things of this kind. And they've gotten them together for passing out certificates, and I think mostly all of this came from Project Reach. And I think the advertisements that was put on, that Project Reach put on for adult classes, I think this had a big thing to do with it. And I think they've broken down the feeling in some peoples' mind of being ashamed of going to adult classes. I think this had a lot, Project Reach had a lot to do with that. You know adults have this hang up of being ashamed to go in to school because in certain areas they reached the heighth that and people think they are, they think that the people think that they are. And then they kind of feel bad to let people find out that they don't really have what the people think they have. But I think that if you're able to fool the people that you have something that you don't have and I think that you're kidding yourself if you don't go get it.

Interviewer: Very good. Now, I'm talking about the Project you mentioned that you thought the ABE program is good now, is the project running the way you think it should? What changes would you have made?

Mr. Jenkins: Well the project was for the first year, it was run very efficient because I guess you had efficient people and there again you had adults that were wanting to learn. And then when your younger people came along you revert right back to the same way of teaching kids. They didn't know really what they wanted to do and so you've still got a discipline problem there with them, where you didn't have it with the other people. And to me I would have changed the tactics quite a bit more which in a pilot program like this you don't know so now that its over and something occurs like this again it would be a discipline problem would have to be set up differently. I would set it up a different...

Interviewer: You're talking about now the difference between the first year people who were older and the second year younger. Do you think that's the way most of the problems...?

Mr. Jenkins: Well your younger people didn't have a basic idea of what they wanted to do. Their minds weren't made up. Or say for instance like me I came into the program to see what could I do to help people become more educated. Wherein I think the younger people came in with the idea that this is just a job. And I also came with the idea to learn film and to learn television wherein they say well this is just a job, and they figure well I'm young and I got another chance I can revert back to this again. Wherein I know the difference I know you can't.

Interviewer: Do they ah, why do you think it is then, is this do you think this would happen with any group of young people or was it the people were just not selected properly or do you just think that a...?

Mr. Jenkins: Well I think that the only way you can reach young people that really are striving to do something. Or want to obtain a goal. Not just regular people. You know you have to I think, the screening should have been a little bit more careful. But when a person comes to look for a job if he says I want to learn this is all you got to go on see?

Interviewer: But you think that possibly if they had been selected a little more carefully...?

Mr. Jenkins: Yeah, it would have been better.

Interviewer: It would have been better I mean this is not something that would happen let's say in any future project that wants to employ younger people this won't happen, unless they don't screen them properly.

Mr. Jenkins: That's right. Well like we had ah one young person that I think has got in on the ball in the first year group. And he was very instrumental because he wanted to learn. Course I think the older people had an environment to this extent, you know.

Interviewer: Were you aware of the screening process that the second year people went through? Did, ah...

Mr. Jenkins: No we didn't, we didn't have really anything to do with it or much to do with it.

Interviewer: You can't offer any suggestions about how to do it better?

Mr. Jenkins: Well I don't really know how they screened the people. But to me, I would look at a young person from this stand point, what was he doing before he came to look for a job? What had he been into, what had he tried to do on his own and he didn't have any help? These are the, you know, something that was beneficial. Did he try to make a step and he run into obstacles and he couldn't make the step? And I think a young person has his goal set. He knows how high he wants to go up the ladder, its in his mind.He may not be able to do it,but he has this in his mind. And there's certain things that happens in life that a lot of times he can't do it. Because my mind was made up,I think,when I was young person. Course I wasn't attached with film or anything,but I was successful with other things that I tried.

Interviewer: Were you ah,a well, first of all do you have any other suggestions about how the project could have been run differently or is that your main...?

Mr. Jenkins: Well I think then like,ah,the top officials,I think that they in the first project they tried the teaching was very good for the first year and then the teaching method was changed the second year which I think was a mistake. Because actually in reality they, you can't mix a first year person with a second year person. See. Its not very practical.

Interviewer: Did you get a chance to say what you thought?

Mr. Jenskins: Well at some points I did speak up and say some of the things that I thought. And some of these things were followed.

Interviewer: So they do listen?

Mr. Jenkins: Yeah.

Interviewer: Is that ah is there a few problems you can think of that you might have changed?

Mr. Jenkins: The training and the screening process. I think...

Interviewer: Then actually what you said was that the ah training might have worked if the person had been screened more.

Mr. Jenkins: Yeah.

Interviewer: I mean you've mentioned that you couldn't mix a first year person and a second year person but if you had a more ambitious first year person maybe it would have been smoother?

Mr. Jenkins: It would have been smoother anyway because he would have wanted to learn. And then the mixing of the two together I don't think that the younger person today, you know,we have,they been talked about generation gap and all of this;and I think the young person today kind of has the idea that he knows more than the older person in the very beginning. Say for instance like if I went to the 4th grade and he went to the 10th well he thinks he has a little on the ball,but the young person don't understand that I've had 20 years experience to go with this 4th grade education where he's only had 8th grade education and no experience and that makes quite a difference.

Interviewer: What about racial problems? Have there been any that you've experienced or that you have known about?

Mr. Jenkins: Well not really, not from my information, I think in anything that people are close in it, you're going to have disagreement, and I don't think that other than a maybe they would speak you know Spanish when they should have been speaking English and this again was a problem that they thought that we were trying to take their language away from them by asking them to speak English. When all the time I wasn't even thinking along these lines of, I, I don't imagine several others were thinking along these lines. I think I'm dealing mostly with Americans and if you can't speak American English in dealing with Americans well then you're not American.

Interviewer: So you most of the problems were misunderstandings and personality problems.?

Mr. Jenkins: Yeah, misunderstanding, they wasn't deep down racial problems it was just misunderstandings of what the real point was. That's my estimation.

Interviewer: Uh huh. Do you have anything else you want to say, I mean general comments.

Mr. Jenkins: No I think that's it.

EDWARD JENKINS

Interviewer: How's your film coming?

Mr. Jenkins: Well I'm looking for a little more original if I can find that then I'm done.

Interviewer: You're looking for what?

Mr. Jenkins: Original.

Interviewer: You can't find it?

Mr. Jenkins: Some of it I can't find.

Interviewer: Well how about your answer to the first question?

Mr. Jenkins: Well, I ain't too much on this kind of a thing.

Interviewer: Well you don't have to if you'd rather not ah answer one of these questions that's all right. I don't want to force you to. What the first three questions are mainly concerned with is whether or not its been useful here? Or whether you consider that the work to you personally...

Mr. Jenkins: Oh yeah, its been useful to me.

Interviewer: In what ways?

Mr. Jenkins: In a lot of ways. But, my only trouble is that I need about at least a couple more years a schooling for this kind of thing. That's most of my troubles you see. This is what made it kind of hard for me,this kind of thing, because I need about two more years of school.

Interviewer: You were in ABE classes? Are you still in them?

Mr. Jenkins: Yeah.

Interviewer: OK...well that's good. Did they ... then you're a good one to answer the question about ABE, because,ah,you're in the classes themselves. Have they been a cooperative?

Mr. Jenkins: Yeah.

Interviewer: The teachers and ... what about the fact that, I think you mentioned earlier you did a round table discussion or something and you had trouble getting people to sign up ... around where you live. You had trouble in your community?

Mr. Jenkins: Yes. I had quite a bit of trouble in my community gettin' the people to sign up. That's true. And most of the people need to go to school. But the thing of it is gettin' them to go.

Interviewer: Did you have better luck at other places?

Mr. Jenkins: Yeah, I had better luck in other communities than I did in my own community.

Interviewer: Why do you suppose that is?

Mr. Jenkins: I don't understand it.

Interviewer: But you just couldn't get your neighbors to a...?

Mr. Jenkins: No I couldn't get them at all.

Interviewer: Even though you're going yourself? And they didn't take that ... it didn't make any difference huh?

Mr. Jenkins: Still couldn't get them to go. And then I went into other neighborhoods, and I got a lot of other people that I didn't even know--that I wasn't too close to.

Interviewer: Uh huh.

Mr. Jenkins: Talked to them into noticing. But the people in my own neighborhood I just couldn't talk them into noticing.

Interviewer: I wonder why that is?

Mr. Jenkins: I guess they wasn't interested in going, I don't know why. A lot of them are not able to get their drivers license because they can't read good enough to get their drivers license and things like that, you know. But yet, they wouldn't go. And its only two hours, or two and a half hours, two nights a week. Most anybody could spare that much time.

Interviewer: You think they all do have the time then? That's one of the things I think it was ah ----- or somebody said ... that if somebody worked like you do all day then, sometimes he's too tired or ...

Mr. Jenkins: Well you might be tired, but if you want something you got to put it ... you've got to give something to get. You know you're not gonna get it for nothing see. Most anything you get you've got to give somethin for it. You don't get it for ...

Interviewer: Right. How long have you been going to it?

Mr. Jenkins: I've been going two years.

Interviewer: And then do you go until you take the GED? Is that the way it works?

Mr. Jenkins: Yeah. But I'm a long way from the GED test.

Interviewer: How long how long did it take? Well when did you quit school? Did you quit grade school?

Mr. Jenkins: Well as a matter of fact I didn't have too much of grade school...

Interviewer: All right.

Mr. Jenkins: I mean I started off at a lower level. So I'm somewhere about...oh, the fourth or fifth now. So that ain't too much you know.

Interviewer: You have a long way to go.

Mr. Jenkins: That's why I said that in this kind of thing I need at least two more years of schooling so I would know how to handle things like I want to, see? I know how to operate all the equipment and all the everything,but to back up what you know you need ah that schoolin'. To back up what you know...se what I mean?

Interviewer: Yeah. So you think the fact that you don't have schooling probably would hurt you if you tried to get a job in this same field someplace else?

Mr. Jenkins: Uh huh. And the schooling will effect me enough for a job. I could have at least two more years before I could go into a job. I wouldn't want to go into a job unless I had about two more years of schooling. Because I want to be able to depend on myself, I don't want to have to go ask somebody something when I should be able to do it myself, see?

Interviewer: Uh huh. Well is a year in ABE equivalent to a year in school? I mean do you have to go eight more years to ABE to get to high school?

Mr. Jenkins: Not necessarily. ----- said he started in fourth grade I believe and -----'s in high school,and I think he's been going about two and one half years or two years something like that.

Interviewer: So you can catch up pretty fast?

Mr. Jenkins: Yeah so he's just about ready for his GED test. In about two years. So by me starting lower its going to take me a little longer. I figure it would take me about maybe four or five years.

Interviewer: That's not bad at least you're doing it. I mean at least you're taking the time.

Mr. Jenkins: Well you might say you been in the dark so long, and you're beginning to see the light,and you don't want to give up, you know. See I've been in the dark for a long time. I'm 58 years old. I've been in the dark a long time.

Interviewer: Uh huh.

Mr. Jenkins: And that's an awful feeling for a man. A person don't even know these things unless you know they have been through it, you understand what I mean? You always scared, see, when you can't handle a thing. You, you always get somebody "Say well come and do so and so." You know you got to read or write something like that,and you scared. And most of the time you keep away from people. Because...ah I don't know...its pride that makes you keep away from people, I guess that's what it is. Now you find some people don't have, they don't even care, but me I don't like to fool with people because I know I don't have what I should have so I stay away from it. I run. I've been doing that about 50 years,and that's a long time.

Interviewer: Yes it is. So you've been just too proud to show somebody that you don't know something.

Mr. Jenkins: Maybe so, I don't know.

Interviewer: Well that's may be the problem that your neighbors have. They're too proud to say to you that they need the schooling.

Mr. Jenkins: Well now at least I got started. I wouldn't have it no other way now because I want to go. Now I want to get over this thing see? And I got the confidence now that I can do it. For a long time I didn't think, but now I got the confidence that I'll make it. I believe I'm going to, I believe I'm gonna make it, because I'm going to keep trying.

Interviewer: I'm sure you will. That's good. Do you think that Project Reach has helped other people the same way its helped you?

Mr. Jenkins: Yes, yes I think they have. And some people it helped more than it helped me.

Interviewer: How's that?

Mr. Jenkins: Because some people are more advanced that I am. Because they had the schooling background in the first place which I didn't have. And so it's kinda hard for me to stay cause I didn't have that background.

Interviewer: Has the ABE program in South Bend become more well known as a result of Project Reach? I mean do you think that more people know about it now?

Mr. Jenkins: Yes. Yeah. More people know about it. Because the only way you could find out before is just a little spot on the radio. You can put out all the literature that you want but if a person can't read it he wouldn't know anyways. And so by talking to them on the TV ... you see spots on TV why he can relate to that because most anybody can see something and then relate to what you're talkin about.

Interviewer: Yeah and they'll understand. What about the project itself? How has it been run? This is question number 7 now. Has it been run the way that you think it should have been run?

Mr. Jenkins: Well I guess bout as well as it could I suppose. I don't see too much wrong with it.

Interviewer: Have you had an opportunity to say what you think?

Mr. Jenkins: Yeah, I had the an opportunity to say what I think. I always did say it whether I had the opportunity or not, I always did say it anyway.

Interviewer: Do you think that the people listened to ----- and -----?

Mr. Jenkins: Yep.

Interviewer: When you spoke.OK,and what about the racial problems? Have you run ... among the para-professionals?

Mr. Jenkins: Well I don't see nothing wrong with that,we always got along pretty good. Everybody got along pretty good.

You said before when we talked that you had a problem with ----- but that wasn't because he was a different color, that was because he just didn't ... I don't think about no color when it comes to that.

Interviewer: Yeah.

Mr. Jenkins: Yeah we always had our differences, but I still like him. We always get along, but we argue sometimes, but that's natural.

Interviewer: That's natural.

Mr. Jenkins: They say that tongue and teeth fall out sometimes, and they's close together. But still, I don't have anything against him.

Interviewer: Anything else you want to say? A general comment?

Mr. Jenkins: No,I guess that's about it.

OSCAR LOTTIE

Interviewer: I hope you aren't busy. Too busy at least. Not to busy to take a break?

Mr. Lottie: No.

Interviewer: Where's Charles this morning? Is he out filming?

Mr. Lottie: Umm ... I don't know. I haven't seen him.

Interviewer: Maybe he is just sick today. He's not finished with his film yet is he?

Mr. Lottie: No.

Interviewer: ----- said you started ABE in the 4th grade. I was surprised to hear that. Because that's a long way.

Mr. Lottie: Uh huh.

Interviewer: And you've been going how long?

Mr. Lottie: This is the third year.

Interviewer: Then you're ready for the GED test?

Mr. Lottie: Yeah, I think I could pass it now if I wanted, but I want to go to school a little longer.

Interviewer: To make sure?

Mr. Lottie: Right.

Interviewer: That's good that's good progress isn't it.

Mr. Lottie. It is. Course you really have to get set to it, you know.

Interviewer: Yeah, that's what ----- said. He said once you get started it's easy. How about the first question there?

Mr. Lottie: Has the project improved your opportunities for work?

Interviewer: Yes.

Mr. Lottie: Yes.

Interviewer: How's that?

Mr. Lottie: Well for one thing its given me more confidence. Meeting different people you learn how to talk to people better. Your approach is different, you approach people differently. Now I approach them with confidence. That's beneficial anyway you go. The approach has a heap to do with a your success and whatever you undertake to do.

Interviewer: I suppose that about answers this second question. The first three are concerned with that same, a that same area.

Mr. Lottie: Yeah, I see. How have the years at Project Reach (Reading question to himself) What is the most important aspect of the project you take with you to your next job? Well, its the confidence.

Interviewer: The confidence. What about the fourth? You had some interesting things to say before when we talked about working with people.

Mr. Lottie: Yes I think I have made quite a contribution because a I have a been instrumental in getting people to go back to school. I think that's a great contribution.

Interviewer: When you talk to them do they listen to you better because you are in ABE?

Mr. Lottie: Oh yes.

Interviewer: ----- said now that it didn't make any difference. He said he couldn't get his neighbors to sign up. I wondered because you two are the most involved with ABE.

Mr. Lottie: Most peoples I talked to I could talk to em man to man you know. From experience. And that do make a difference. Because sometimes they try to evade or make an excuse then I was in a position that I could stop them. I'd say "Now look I could spend my evenin doing somethin else also. But to me its beneficial to go to school because anything that I do for myself ... I don't care how poorly ... I do it better than what someone else might do. I believe that, you know.

If I can do it then its better than letting you come in and do it, I mean, completely perfect.

Interviewer: Yeah, sure.

Mr. Lottie: Because then I don't have to depend on someone else. You know, you can be sure that you can make a person understand what you trying to do.

Interviewer: Uh huh. What about the teachers? Have they been cooperative?

Mr. Lottie: Yes.

Interviewer: And the administrators too?

Mr. Lottie: Yes.

Interviewer: Is your film pretty well finished?

Mr. Lottie: Well its been at the lab for two weeks in Chicago and now I'm trying to work out a set of a credits to send, to call in. That's been giving us trouble.

Interviewer: It takes so much time?

Mr. Lottie: Right.

Interviewer: But other than that you're finished?

Mr. Lottie: Yeah.

Interviewer: Is there a problem up there in Chicago? I heard that a lot of things are up there apparently.

Mr. Lottie: Well I think the problem is here.

Interviewer: They can't decide?

Mr. Lottie: I don't know what happened. So its, its really a headache.

Interviewer: What are you going to do eventually? Or do you know yet?

Mr. Lottie: No I don't. In the meeting they had yesterday morning ----- said that the city's might pick it up. Maybe I could get a job with the city. But I don't know what I'll do. It will probably be September before they get that. If they get it.

Interviewer: Is that right? Is that a new program?

Mr. Lottie: Well it's in operation, it just didn't have the filmmaking I expect.

Interviewer: So now they're just getting money for it?

... That's probably where it belongs because maybe there it would be they're a little closer to the ABE program.

Mr. Lottie: Yeah.

Interviewer: And maybe to the School Corporation will be a little more cooperative.

Mr. Lottie: It was indefinate ... the way he sounded you know.

Interviewer: Right.

Mr. Lottie: By the time you get started good, you're breaking up and goin some other place.

Interviewer: Do you think that the Project has helped the ABE program?

Mr. Lottie: Yeah, I think it has because a well I've been to the teachers gatherings, and a they mention how much Project Reach has helped.

Interviewer: Right.

Mr. Lottie: So ... and they also mentioned that we got a lot of people registered. Even thought they didn't hold all of them, we ... the effort was a worth while.

Interviewer: Well you got them to sign up at least. And made the ABE program more well known. Exposure.

Mr. Lottie: Right, it was exposure. It was an exposure, and it also let some people know maybe that didn't really know about ABE. You know, it made them more aware of it.

Interviewer: What a you mentioned one problem that you you saw earlier about the credits. Has there been any other problems that have come up here with the project that you think should have been done a little differently?

Mr. Lottie: I don't know. All in all I thought a the project went off very well.

Interviewer: What about racial problems among the para-professionals?

Mr. Lottie; Well I, I didn't encounter any. I work with everyone here, and we got along well I thought. We'd go out to do a job and nobody complained about I'm gettin a lesser job. I did hear that a different ones made those complaints, but I never made them. If I was to just carry equipment I carried equipment you know that was my job. And everybody that worked on the crew that I did felt the same. And a so far as the racial stuff, I couldn't see any difference made you know I was particularly careful. I think everyone else was too.

Interviewer: Well but were there problems though that were experienced I mean not necessarily that you had, but do you know of problems that were racial in nature? Or were they just personality problems?

Mr. Lottie: Well, I don't know. Just a couple of weeks ago a thing come up that they thought was probably a racial situation. I think four people were given letters for not appearin for work, being late and things like that. It seemed that only one was followed up you know. Where the man was fired. Of course he was later rehired.

Interviewer: What did you think?

Mr. Lottie: Well I couldn't help but think that the only way you can deal with a problem like that you gotta deal with everybody. If everyone got letters then a whether you're only gonna dismiss one and not now that's up to the administration. Administration is just like a judge. I can go down with the same crime,and the judge can fine me and turn you loose or he can fine you and turn me loose you know, that's a his privilege. So I think that a administrator has the same privilege, but I do think all the cases should be dealt with. You know, I think you know what I mean.

Interviewer: Right.

Mr. Lottie: All of em should be mentioned but as far as I know only the one was really mentioned. And a I don't think that's good for ...

Interviewer: Has this kind of thing happened before or is this the first time? You said you couldn't help but believe that there were racial overtones. Is it the first time that you've come to that conclusion? Or has this happened on occasion before?

Mr. Lottie: Well the only other occasion wasn't racial. That' the only one. The other cases didn't have anything to do with race. Of course some of the people wanted to go in and sit in on the meeting,but it wasn't a racial issue. And that's, that's about the only one that a I can remember because the other times I think they dealt fairly with the people you know. If they had violated a law they discharged everybody you know, all of them. I thought that was fair.

Interviewer: So this was the only time then?

Mr. Lottie: Right.

Interviewer: Obviously you've answered the last question: What do you think should have been done?

Mr. Lottie: They weran't consistent.

Interviewer: Is there anything else?

Mr. Lottie: No, that's all. In conclusion I think the only way you can keep a thing together and keep it goin smoothly is to be consistent. If people think you're makin differences then they start to rebell. You just don't get the cooperation out of them you should. But if you got every man here thinking that you are going right down the line everybody will kinda toe the line.

Interviewer: Sure.

Mr. Lottie: That's a that's a normal thing and that's what you will get anytime that people believe that you're making differences you know. I don't think the nationality has anything to do with it. Just the fairness of a thing.

Interviewer: Well I can understand that. OK.

Despite its failings, Project Reach has achieved considerable success in its promotional and training capacities and should stand as a valuable experiment in a vital area. Adult Basic Education enrollment is up, and this increment came about in the best possible way--through a promotional campaign in which the materials and efforts were both contributed by "under-educated" members of minority groups themselves.

On the personal level, it would be wrong to ignore the self-confidence and pride in their work which most of the para-professionals acquired. In addition, we should stress the sense of team work and generic pride that naturally stems from film crews working jointly on social documentaries. When more than one underprivileged group is involved, these desirable feelings can easily dissolve into partisan politics (which sometimes they did). But in general groups could assert an identity without eclipsing other identities. Project Reach's many arguments, firings and walk outs were attributable to widespread personal animosity and some legitimate grievances, not racial prejudice on the part of any group.

The mass media is being forced to abandon its policy of discriminatory hiring, and Reach's para-professionals possess the cinematic skills and familiarity with sophisticated equipment to take advantage of these opportunities. Considering the minimal competence often displayed currently in the mass media, jobs will be available to those who show some initiative, although, unfortunately, these jobs will not necessarily give them a channel to express their beliefs. Whether the para-professionals will display that initiative is yet to be seen.

Several problems arose in addition to personal idiosyncracies. First of all, a number of para-professionals exhibited little or no motivation to make films. This is probably due to the fact that the program tried to generate a demand for minority jobs in the media rather than respond to an already existing demand. Future projects should locate in cities where blacks, Chicanos, women, native Americans, orientals, or poor people are clamoring for training and/or representation. The para-professionals at such projects should be hired by a board of staff members who could collectively evaluate aptitude, motivation compatibility and need, eliminating purely arbitrary hiring.

Further limiting Project Reach's creative work was the restriction to ABE related content and the "direct cinema" style. Young film-makers may be oriented to social issues, but it's hard to find any specifically oriented to Adult Basic Education. This compounded the problem of motivation I discussed earlier. And the "direct cinema" style, while well suited to the community messages, became a cover for lack of preparation in the longer films. Para-professionals need mastery of more than the "testimonial" style to work in an extremely varied field. Reach's ABE affiliation was a community service for them, but it may also have been a creative shackle.

The project was unfortunately structured so that the para-professionals shot large quantities of film before they were exposed to scripting, theories of montage or different styles of editing. This lack of preparation and unfamiliarity with concepts made later editing arduous and sometimes unrewarding.Editing and the visual nature of cinema should be taught first through lectures and screening of top-quality films. Next the para-professionals should shoot silent footage. Only then should they begin working with synchronous sound and verbal epistles. It is much harder to develop a film sense in a person than to show him how to operate a piece of equipment. And, since Reach concerned itself with people who had been deprived of exposure to top-quality films and television, this conceptual introduction to the media should have taken precedence over all else.

A final suggestion would be that programs of this sort should be open either to only one underprivileged group or to members of all races, sexes, religions and age groups who are dedicated to social justice and film art.

It is a sociological fact that, in a society as stratified as ours, people grasping for the bottom rungs of the ladder will compete with each other. This is particularly true in the case of two groups striving to develop group pride.

A teacher from one underprivileged group is naturally most concerned with the plight of his or her own people. Students from one group may look suspiciously at the assistance offered by another minority--even consider it demeaning to accept. These sentiments may not be logical, but they are real.

Programs specifically intended for one underprivileged group or programs which encompass a genuine melting pot in their staffs and paraprofessionals greatly diminish this polarity. I do hope to see such programs learn from the experiment of Project Reach and spring up else where soon.

AUGUSTINE MEDINA

Interviewer: OK did you read the questions?

Mr. Medina: Yes. I read them.

Interviewer: Why don't you answer the questions?

Mr. Medina: What is it?

Interviewer: Has the project improved your opportunities for work?

Mr. Medina: I don't think so.

Interviewer: What did you do before you came here?

Mr. Medina: Work in the fields.

Interviewer: And what are you going to do when you leave?

Mr. Medina: Go back there.

Interviewer: So nothing's changed?

Mr. Medina: Yeah, I learned some things but I don't think you could get a job right here, right away.

Interviewer: Why not?

Mr. Medina: Because they ask you if you've got a high school diploma and everything. I ain't got none.

Interviewer: You ain't got one? Are you going to school for it or are you not going to worry about it? And so what ever you've done here you're not going to go on?

Mr. Medina: A what?

Interviewer: You're not going into photography? Film?

Mr. Medina: No, I don't know.

Interviewer: Why obviously you said you were going to go back to the fields that's...

Mr. Medina: I might.

Interviewer: Oh you don't know yet?

Mr. Medina: I don't know what I'm going to do after I finish this course.

Interviewer: Did you learn anything here that you could use in another job? Even if its not, say, any of these areas? Did you learn how to work with people or anything like that that might be helpful

Mr. Medina: Yes.

Interviewer: What did you learn?

Mr. Medina: About people?

Interviewer: Yes.

Mr. Medina: You have to get along with them so they can get along with you.

Interviewer: Is this the first time you've worked with black people?

Mr. Medina: No, I used to work with them down on the farm.

Interviewer: So you didn't have any problem there? You didn't have any ...? None at all?

Mr. Medina: No.

Interviewer: What ah ... Have you had any experience with the ABE people? Have you had any experience with ----- or any of those people when you were filming?

Mr. Medina: What do you mean, experience?

Interviewer: Well did you talk to them?

Mr. Medina: No.

Interviewer: What about the teachers? The ABE teachers, I know you've worked with them, because you were filming there.

Mr. Medina: Yeah, I talked to the teachers.

Interviewer: Are they cooperative?

Mr. Medina: Yeah, some.

Interviewer: Some? Some aren't?

Mr. Medina: Well you got to warn them that you're going in, first. Then you have to be good to them so they'll be good to you.

Interviewer: But have you had bad experiences with teachers?

Mr. Medina: When? Since I've been working here? No.

Interviewer: Everytime you've gone into a class they've been helpful and ...

Mr. Medina: The class I went to was.

Interviewer: What about that, did you go to any other classes filming?

Mr. Medina: Yeah.

Interviewer: They were all helpful? Were they good teachers?

Mr. Medina: Yeah.

Interviewer: The students like them? Do you think?

Mr. Medina: Yeah.

Interviewer: Why don't you go back to school then?

Mr. Medina: What?

Interviewer: Why didn't you go back to school?

Mr. Medina: I don't know.

Interviewer: What about Project Reach, do you think its been run properly? Do you get along with ----- and ----- and the staff? You don't get along with them, why not?

Mr. Medina: Uh, a couple reasons. One because ----- tried to fire everyone. First thing he does is he tries to fire you.

Interviewer: Uh huh. Did he fire you?

Mr. Medina: He didn't fire me.

Interviewer: But you don't think that's a good idea to do it that way? What's the second reason?

Mr. Medina: I don't know.

Interviewer: You said there were two reasons. What about -----, did you get along with -----?

Mr. Medina: Yeah, sometimes.

Interviewer: Sometimes? What do you mean?

Mr. Medina: Sometimes he talks ... He was in a hurry you know sometimes he could talk and talk and never say nothing.

Interviewer: But you get along with ----- alright? Its just that he talks too much.

Mr. Medina: Yeah.

Interviewer: Is he a good teacher?

Mr. Medina: He's alright.

Interviewer: Did he teach you anything?

Mr. Medina: Yeah.

Interviewer: Did he treat you fair?

Mr. Medina: I think so.

Interviewer: Did he treat all the Mexicans fair?

Mr. Medina: Well I don't know about that.

Interviewer: Well you've been here a year.

Mr. Medina: What?

Interviewer: You've been here a year.

Mr. Medina: See, well you got to treat him nice so he can treat you nice. If you don't treat him nice he won't treat you nice. So I can't say yes or no.

Interviewer: I see, but you treated him nice?

Mr. Medina: Once in a while.

Interviewer: You mean there were times when you didn't treat him nice?

Mr. Medina: Yeah.

Interviewer: What do you mean?

Mr. Medina: He just got mad at me.

Interviewer: What did you do though?

Mr. Medina: I didn't do nothing.

Interviewer: You said there were times when you didn't treat him nice.

Mr. Medina: I just walked out when he was talking.

Interviewer: And he got mad?

Mr. Medina: Yes.

Interviewer: Did he say anything to you?

Mr. Medina. I don't know, I didn't stay there. I walked out.

Interviewer: Yeah. Did he say anything to you later? Did he ask you why you left or anything like that?

Mr. Medina: Well he said we didn't get along too good. I said I guess.

Interviewer: ----- said that?

Mr. Medina: Yes.

Interviewer: That you didn't get along and you said you guessed not?

Mr. Medina: Yeah, that's it.

Interviewer: Is that true you don't get along?

Mr. Medina: Not no more. He's alright now.

Interviewer: He's alright now?

Mr. Medina: Yeah.

Interviewer: Who's fault was it that you didn't get along in the first place?

Mr. Medina: I don't know.

Interviewer: You're sure?

Mr. Medina; Yeah.

Interviewer: Only if you treat him right?

Mr. Medina: Yeah.

Interviewer: What about -----? Was he included?

Mr. Medina: Don't know.

Interviewer: What do you mean you don't know?

Mr. Medina: I just don't know.

Interviewer: Well you must know you said he was not so good sometimes.

Mr. Medina: Yes, well sometimes he ain't that good.

Interviewer: Did he teach you anything?

Mr. Medina: Yeah.

Interviewer: What did he teach you?

Mr. Medina: About film.

Interviewer: Was he pretty fair?

Mr. Medina: Yeah.

Interviewer: You didn't get fired?

Mr. Medina: I didn't get fired.

Interviewer: Was that fair when he fired all those other people?

Mr. Medina: I don't think so.

Interviewer: He hired them back though?

Mr. Medina: Yeah.

Interviewer: Was that fair?

Mr. Medina: I don't think...

Interviewer: When he hired them back?

Mr. Medina: Oh when he hired them back? I think it was fair.

Interviewer: Why wasn't it fair when he fired them?

Mr. Medina: Like I said before, he said he was boss, you know, and he tried to fire them.

Interviewer: Was he trying to prove it?

Mr. Medina: Yeah.

Interviewer: That's what he said?

Mr. Medina: And I don't think that's good.

Interviewer: Is there anything you would have changed about the way you work here?

Mr. Medina: No.

Interviewer: All right some of the people who have been here before said that your group, you and ----- and ----- and ----- are not as serious as the first year? Is that true?

Mr. Medina: I guess.

Interviewer: Why is it?

Mr. Medina: I don't know.

Interviewer: Do you look on this more as a job or are you interested in helping some people? Or is it just a job?

Mr. Medina: Yeah.

Interviewer: Just a job?

Mr. Medina: Making money.

Interviewer: You make more money here than you do in the fields?

Mr. Medina: Yeah.

Interviewer: When you were hired were you told what the project was about? When ----- picked you?

Mr. Medina: No they didn't tell us that.

Interviewer: You just sort of found out as it went along? How were you selected? How did ----- get your name?

Mr. Medina: I came here and made an application and then he talked to me.

Interviewer: How did you find out to come here?

Mr. Medina: -----

Interviewer: Oh ----- knew, you knew -----? And he told you to come and apply? Is there anything else you would like to say?

Mr. Medina: No.

Mr. Reed: Has the project improved your opportunities?

Interviewer: OK what about that?

Mr. Reed: I don't know. In a way in a way I would say yes but ah like the project's over with now, and I don't know where I turn to then because I think the field for that type of work around this area is kind of limited, you know.

Interviewer: That's what you said in the last thing we published. That you didn't think you could find a job here in a film. And you still have that same feeling?

Mr. Reed: Yes, I still have it.

Interviewer: What about the others? Have you heard of anybody that has had any success at finding a job?

Mr. Reed: Not many that I know of. I think ----- said he had a couple of things lined up, but I don't know how definite they are yet. I haven't heard anybody else say they have anything.

Interviewer: He said his were all out of town. So what are you going to do?

Mr. Reed: That's a hard question. That's ... I really don't know at this time.

Interviewer: Would you like to stay in this if you could?

Mr. Reed: Yes I would like to. I have some time left from my GI bill so I figured I would probably enroll in school and take some kind of course. A trade course you know.

Interviewer: So you're...just so do you have your high school diploma?

Mr. Reed: Yes,I got it in the service.

Interviewer: Then you could go. What kind of trade were you interested in?

Mr. Reed: Really what I've been interested in for a long time is accounting you know. But since I have a family,and that's a four year course what I had in mind was taking a six month course in IBM,and maybe afterwards I could maybe get a job. Then I could pursue , you know, accounting career that's what I would really like to do you know.

Interviewer: Well that's the greater cause then, right? Well has the year that you've been here helped you any? Has the a...?

Mr. Reed: Yes I would say so.

Interviewer: But how if you're not going to use it other ways...? You said you weren't going to go...?

Mr. Reed: Well I didn't say I wasn't going to go I just said that field in this area is pretty limited you know. But as far as experience I have quite a bit of experience... Everything I learned I didn't know anything about in the beginning so that's you know, right there you know and that's cause like still camera I always continue doing that you know and maybe one day I'll still get a job doing that you know. Doin that kind of work I will continue a workin on my own you know.

Interviewer: A what about the community you came from? You finished school later right, you didn't graduate?

Mr. Reed: No.

Interviewer: Later you got GED?

Mr. Reed: Right.

Interviewer: When did you do that? Just this year?

Mr. Reed: No when I was right out of the service.

Interviewer: Oh you went while you were in the service?

Mr. Reed: Yes.

Interviewer: Oh I see. What about the people that need to get their diplomas, people like you? Do you think that around here its easy to get it? Or are they having problems? This is all tied in with our work and with ABE work. And in all that is it a good program that they have?

Mr. Reed: Yeah, I think its a pretty good program. But a I still believe that there's quite a few people that were reached but that didn't respond. Like I know a whole lot of people they would always say you know, they would like to take the GED, but as far as, you know, them just going out and take the test, you know, they haven't done it so I wouldn't know what you do in cases like that you know.

Interviewer: But the program here is South Bend, the way it works, the ABE program, is good?

Mr. Reed: I think its pickin'up.

Interviewer: Did Project Reach help that or did you help that personally? I mean you helped in your community when you enrolled in the canvassing and all that?

Mr. Reed: Yes I think I played a part. Helpin'some people to reach the decision of, you know, going to classes.

Interviewer: Did you get a lot of people to sign up?

Mr. Reed: I think I signed up about 70 or something like that. I don't know how many are really still goin.

Interviewer: Yeah. But you don't have any idea about how many?

Mr. Reed: No.

Interviewer: Were the ABE people particularly helpful during the enrollment drive? Since that time the teachers have they been helpful?

Mr. Reed: Teachers?

Interviewer: You know and the administrators, -----, ----- and -----?

Mr. Reed: In my opinion when I came in contact they have, you know, they say they were real interested and some of 'em still are and everything. I didn't have any trouble with any of them,you know. They seem to be real cordial to me and everything,you know.

Interviewer: Have they appreciated the fact that we were trying to get more people into their classes?

Mr. Reed: I would say so, Yeah.

Interviewer: What about, what about Project Reach the way its been going? You had a lot to say the last time we talked about the way the project was run.

Mr. Reed: What do you mean like the way the way the administrators run ...?

Interviewer: Yeah, yeah you can start there if you want. But the question read "has it been run the way you you would have run it?" I suppose you could say that's wrong with it or a...?

Mr. Reed: I think there could have been some changes you know, everything could stand a few changes you know.

Interviewer: What kind?

Mr. Reed: Ah well for, for one thing my opinion that a I'm not gonna make too many friends saying this but a you know a when things first began out that it was too loose you know, it wasn't strict enough. And that's the way everybody you know came accustomed to, and then whenever they do one or two things they might you know start out from the beginning.

Interviewer: In other words once that the administrators had started there is not much you can do about it?

Mr. Reed: That's what I think really happened. It seemed like that to me, yeah.

Interviewer: This is your year? What about the second year people? Do you think that they are the same way or they've been looser?

Mr. Reed: I would say a whole lot more tighter more disciplined then we were you know. The first year people were.

Interviewer: You think that had somethin to do with it?

Mr. Reed: Yeah.

Intervinwer: Cause your young,but you got a family, you got the same responsibilities as ....

Mr. Reed: Yeah, but I'm just talkin about you know, one group as opposed to the other.

Interviewer: Its really about, I suppose when you get down to it that's really the difference... is the age. But that doesn't mean you don't have any more responsibility. Ah. Is there any other changes that you would make? You'd have liked to have seen made?

Mr. Reed: Ah far as I mean the training,like, I see, you know, before now I was under the impression that it would be set up, you know, differently. And I thought it was just somethin to,just like a regular trade school you know. And a somethin' to that effect, you know, that's the impression I was under when I first came out here, you know.

Interviewer: You didn't have a good idea of what you were doing then? When you came here?

Mr. Reed: No.

Interviewer: Who hired you? Did you see anybody else?

Mr. Reed: Well I was, I was told by ----- you know. He worked for Urban League you know. But I came out and submitted an application you know. I think ----- was out of town at the time you know. I talked to ----- and he told me whenever ----- gets back they'll make a decision, then would I call back. I don't know who told me I was hired you know.

Interviewer: So you just talked to ----- then?

Mr. Reed: Yes.

Interviewer: Ah have you had a chance to a to say what you think, I mean when we had this discussion before ... ah do you think that what you say matters? Do you think that, we haven't had as many meetings lately but there used to be quite a few meetings that...?

Mr. Reed: As I had a chance to say you know, what was on my mind and you know some of the things I said I think they was taken into consideration in the matter, you know. But I didn't expect everything you know, that I say to be ah... you know be a everything but... All in all, I think that, you know it was a pretty fair deal.

Interviewer: Do you get along with the people, the other paraprofessionals?

Mr. Reed: Yes, I get along with them.

Interviewer: All of the Mexican Americans too, I mean, as well?

Mr. Reed: Yes, I get along with them. Yeah.

Interviewer: Do you get along with -----?

Mr. Reed: Yes I get along with -----.

Interviewer: And -----?

Mr. Reed: OK.

Interviewer: And -----?

Mr. Reed: I wouldn't say real well. I try to get along with him the best I can you know. It's just his personality you know.

Interviewer: That's the biggest difference then?

Mr. Reed: That's the only difference I'd see you know.

Interviewer: Would you say that that is stronger, that is a that personality thing is stronger than any racial prejudices that have come up during the year?

Mr. Reed: To me there is, you know.

Interviewer: Is it that way for other people?

Mr. Reed: Well I couldn't speak, you know, for anybody else.

Interviewer: Well but you work here you know what...?

Mr. Reed: I don't think there really was any racial overtones or anything like that at all.

Interviewer: It's just a difference of personalities?

Mr. Reed: Yes, that's the only thing I can see.

Interviewer: Is there anything else you want to say?

Mr. Reed: That's about all.

MARGARET ROSAS

Interviewer: OK what about the first question, since you have the first question there?

Miss Rosas: Has the project improved your opportunities for work? If I decide to make it a career? Yes.

Interviewer: What do you mean if you decide to make meaning it you?

Miss Rosas: Meaning if I decide to go into this line of work. Ah make it a ...

Interviewer: But you haven't decided yet?

Miss Rosas: No.

Interviewer: Are you going to decide soon?

Miss Rosas: Yes I think so. I don't know how soon but, soon.

Interviewer: But there are other opportunities open to you s o that you don't have to...?

Miss Rosas: Right.

Interviewer: I mean this is not the only thing you that you are interested in?

Miss Rosas: Right.

Interviewer: Are you really interested in it? You seriously considering...?

Miss Rosas: Yeah. But let's see. I'm considering it. But not right now. Not in the very, very near future, no.

Interviewer: What are your preferences, what did you enjoy most?

Mis Rosas: Editing and that's about all I think. I don't like to work with sounds.

Interviewer: Is there a difference in what's open to women have you had any experience with it at all? Yet?

Mis Rosas: No experience with it at all, yet.

Interviewer: I know a lot of femals editors.

Miss Rosas: I think if I went into it that's what I'd like to do. If I couldn't get that I wouldn't go into it.

Interviewer: But you don't know yet if you are going to stay with it?

Miss Rosas: Right.

Interviewer: What is your other choice?

Miss Rosas: What is my other choice? Marriage.

Interviewer: Well that's two good choices there.

Miss Rosas: Right.

Interviewer: What about these last two years? Even suppose you don't go into it. Suppose you get married and have a family. Do you think that they've been useful here even though you're not using that sort of thing directly applying the information that ...?

Miss Rosas: How would I answer? Well yeah I learned how things are done and when I see things on the television screen, I know how they came about and that way.

Interviewer: Well but that's not something you ...?

Miss Rosas: No that's not going to be useful. I don't know how it would be useful though.

Interviewer: But if you get married are you going to consider that you've just wasted these two years?

Miss Rosas: No, no, no. I would imagine that if I decide after marriage that I wanted to go into this,I think that I could because you know its something you never forget. So I could probably go back into it. If I decided that I wanted to go into it again.

Interviewer: Did you learn anything else? Did you learn how to work with groups ...?

Miss Rosas: Did I learn how to work with what? With the groups? Yeah.

Interviewer: Like for example when you were coordinating canvassing of the ... That must of had ... What did you learn there that you might be able to...?

Miss Rosas: I learned how to work with people. People that don't see eye to eye with your opinions, with your ideas. Like that it was very useful. Nobody thinks alike. No two persons think the same.

Got that together. Let's see what else. Now the racial problems I learned a lot of things with you know, about the races.

Interviewer: What particular kind of problems did you have?

Miss Rosas: Ah, did I encounter?

Interviewer: Now you're not talking about the project but about when you went out door to door.

Miss Rosas: Yeah right. People are human beings and well let's see now... Its not a problem its just that I've learned how to talk you know to people that I don't... And meet people.

Miss Rosas: On the racial problems. Yeah, oh some people they, you know, they didn't look at you, you know peculiar, because you're not my color and all this kind of crap. And so we'd get to talking about it...color and finally it came out that they were the ones that, you know, they were black and they said Black is Beautiful. Let me tell you about this one guy that I talked with. Ah, he's black and he ... this didn't happen in at a when we were out canvassing. This happened when we were talking one morning. He sat down next to me and so I just moved my you know, I just moved over a little because my, so he could get in and he said well young lady the color's not gonna rub off. Yeah, and I said I know I didn't even look at the color of your skin. He says well why not don't you think black is beautiful? And I said well so is brown, just like that, and he said you're with it. No problem afterwards, you know.

Interviewer: Its just that initial...?

Miss Rosas: Uh huh. But he kept on and on about how black is beautiful and so finally well brown is too. The he shut up and we became friends. Just like that you know.

Interviewer: But did you find ... could you say that's the general assumption? Then that as the result of canvassing and working here that people are generally sort of tense and...?

Miss Rosas: Um huh.

Interviewer: Between races and white as well as brown?

Miss Rosas: Right. I think that all races have something against the other race. Just because maybe they don't like the way they comb their hair or something I don't know, or something ... you have to find it.

Interviewer: What about here at the project, have you had a problem like that here?

Miss Rosas: Ha Ha. Ah yeah a little bit. (Sarcastic)

Interviewer: What was the nature of those problems? ----- already mentioned the walk out.

Miss Rosas: Well I think that had something to do with it, yes. Because, well I was at fault there. I might as well admit it, I admitted it to ----- once when we were talking. It was my fault cause ----- rubbed me the wrong way. So I just kinda went out there and just turned in my resignation. And the guys saw me doing it,and they said no we're all sticking together. And so I said"do you know what you're jeopardizing?" I said"your job." And all this kind of stuff. They said"no we're all sticking together we'll fight it out together." OK that was,that was straightened out. But still when we came in that following day I could feel that ----- somehow was , how would I say, throwing daggers, really. He had, oh how would I say, I wouldn't know how to put it into words, but I think this is where everything started. And so then we noticed that you know, anytime any Mexican had a little argument or something that was it, but anytime a black had anything to say well he stood up for him. And ----- well, black's first and brown's second. This was what we thought. It wasn't that way because who got it for staff photographer, was it -----? Who got it for canvassing coordinator, it was me. There was no preference there. But still we felt this just the tension in the air, we felt this. You know and you look out for your own and forget about the rest.

Interviewer: What about now, this is before or after you walked out?

Miss Rosas: After, after.

Interviewer: So does this, does this continue now? Do you still feel tensions there? Especially as long as we're talking about -----?

Miss Rosas: I felt it after the, right before the boys were fired. The three boys were fired. Three men or three I don't know what you call them boys/men. I think of them as boys because they're not mature or that interested. I felt then that...

Interviewer: Now which three is this? Is this the three blacks?

Miss Rosas: Oh --- --, -----, and -----/ thought it was my fault, because they got fired.

Interviewer: This was when you and ----- did their group, right?

Miss Rosas: Right. And felt that they were, you know, they thought that I was, got them fired or something because even then ----- kept telling, you know, kept looking at me real funny like. And he asked me one time well why didn't I help put the guys to work. And I told him that I had already given them something to do but they didn't want to do it. And so he felt that I, you know, was at fault there too. Alright I don't know there's so many things I don't know.

Interviewer: Yeah, do you think that this was primarily limited to you and -----? Or was it, ----- and that's all? Was it the Mexican Americans or was it in general both directions?

Miss Rosas: Oh, I think both directions. Because I know that for awhile there ----- picked on -----. I mean we call it "pick on" because he was always saying ----- go run the projector. ----- never knew how to run the projector, when we first came in. ----- never knew what, how to thread it or how to load it. And he would say well you're supposed to be in charge of the projector you're sitting over there and if nothing happens and all this kind of shit. Well how come he never said nothing to the other guys you know? And just the other day we heard that -----, -----, ----- and ----- heard that ----- had told ----- that he hated ----- and I heard it from several people. So did -----, There's still something going on there.

Interviewer: In other words its not necessarily, its not a personality problem between you and -----? You think that it goes beyond?

Miss Rosas: No, no I think its not a personality problem. I just think it was just problems because he feels that he should stick up for his people, and I feel that I should stick up for my people. And I think this is what started it.

Interviewer: Was he, who was more agressive in this case do you think, say from back before the walk out apparently you feel that ----- was being more agressive at least supportive of black people than...?

Miss Rosas: Uh no, no, no now I think all this kind started with this new group. Because we, you know, when you said back first year no problems you know. If ----- and I had a problem or if ----- and I had a problem we ironed it out amongst ourselves, there was no bickering, nothing going on. But the second year every little thing that happened had to be told to ----- and there was this big staff meeting and the people got fired and then, then everything got changed and the groups got rearranged then people that were assigned to groups didn't share in when they were supposed to, they came in when they wanted to.

Interviewer: Well now who's fault is this? Is this the new people's fault?

Miss Rosas: No I think it was the bosses' fault. I mean you know the people up front. I think they should have well like last year well ----- wasn't here last year, like this year he's not here very often. But ----- was here almost all the time. And one class and one teacher, one instructor, well we had -----. But that was it you know, our day was divided to half, half to television and half for film. But we knew what we were going to do. But this other group, well, they had the one instructor, and then they hae the other instructors, and they had this and they had that, and then everytime they didn't like something we had to change it. They didn't like the schedule, they had to change the time period, didn't like who they were working with. They had to change groups ... just a bunch of crap.

Interviewer: Is that something that ----- did?

Miss Rosas: Yeah, honestly I don't think we did anything this year. Except be a social agency or whatever you call it. Because everytime we turned around we were looking out for people's feelings we were caring more about how they feel than about how the films should be, should get finished, and all that.

Interviewer: Was that a result then of just some sort of maybe a change of attitude on the part of the administration? Would you say they were less interested this year?

Miss Rosas: Um huh, I think so I think, well...

Interviewer: I mean in view of the paraprofessionals.

Miss Rosas: The paraprofessional, the new ones? They didn't ... they don't care.

Interviewer: Is that the result of being here for a year or was that there when they came?

Miss Rosas: That's a result I think of not having one steady instructor, year round, that was going to be on their backs about everything you know. I think some of them started off with the idea that it was just easy money. And they worked five days a week and they were going to get paid a salary and they didn't have to do too much. So they didn't do too much for the first couple of months and then they just didn't do anything else, for the rest of the year.

Interviewer: Well ----- mentioned this too so I was sort of interested because where would you place the reason for the fact that the new people when they came in reguarded it more as a job and weren't possibly serious about it and as the first year people were, I mean obviously they were selected by the same people and they the people that chose them didn't change.

Miss Rosas: Well let's see, I think its had to do with ... well how did I start out? Well when we first heard about it we were in an ABE center. We were there to be in a class for something or just brushing up in something else. We were doing something at the center, and we heard that through there. But some of these guys heard it through the Street Academy and they were running around anyway. And they thought "well shit I'm going to get a hundred dollars a week, but I'm not going to do to much except learn about film." So you know, why not?

Interviewer: So who's fault was this, I mean do you say that the selection process was different?

Miss Rosas: I think so, I think well when we were chosen we didn't have, it was -----. We saw ----- before we saw -----. Really. We didn't see ----- until the day that we had that meeting out at the CC, what is it Center for Continuing Education? But I think the way it happened this year, from what I've noticed ----- picked the Chicanos and ----- picked the blacks. And I don't think it should have been that way. It either, both of them should have been there or ----- should have picked the blacks and ----- picked the Chicanos. I think that's where they made the mistake.

Interviewer: Why what's wrong with picking them that way, of course getting together...?

Miss Rosas: Cause, like ----- when he came in he wasn't doin anything he was working in the fields, ----- didn't have a job. -----, I didn't even know when he came in here, so I knew for a fact that ----- was not a worker. I knew that so I cannot understand why he was hired. I never said anything, I said well its their business why they hired him, not mine. But I knew that he wasn't a worker. And try to get a little work out of him, you're not gonna get it out of him now.

Interviewer: Well now that ----- is gone, but why do you suppose that he picked him at the time ----- left I see? At that time he was very interested in the project. Why would he have picked somebody like that? Why would ----- have picked somebody I mean knowing I mean a...

Miss Rosas: I don't know. I really don't know.

Interviewer: Well what, how were you selected? Who picked you?

Miss Rosas: You didn't, I, there was no such thing as, well you know, pickin'. They contacted the center. They told us at the center. They gave us an application. We came out here. They talked to us there as a group. And that was it.

Interviewer: Well did they ...? That's an interesting point, and the reason I was,and the reason I'm pursuing it is because ----- brought it up too. Is that there are obviously a different quality of person, the second year people are. They're not, they're not as serious, and they're not as interested. But I'm trying to figure out why,because you both had the same people selecting both times. I mean maybe its not a group process,but all in all ----- was still in charge of the group training in film and last year and why would he select someone in whom he could not work? I mean,for the second year, I don't understand.

Miss Rosas: I don't know what happened. I ... well I was going to say somethin else. Oh,I think somethin' that happened also was that the that the guys were not told about the objectives of the project. That they had to go to an adult education class, that they were gonna go canvassing, and when they found out that they had to do these things, they blew up. But we were told everything you know that we were goin to do television spots for television, about adult education, and, and it was just different. I think it was just different. We lost too much time playing nursemaid the second year.

Interviewer: This year? But you still don't know why? So put yourself in -----'s shoes. Because he was a Mexican. Why would he have selected somebody? I mean, why obviously you see you have all the people to choose from and none of them have any background in film or they wouldn't be out of a job you see. And, but why would he pick somebody you see, how could he end up with two or three that are not as interested as you and ----- and ----- are? I don't understand. You see what I'm trying to say? I don't understand, why the second group is so different?

Miss Rosas: Yeah, yeah, I, I know what you're, I know what you're trying to get at. But I can see where ... I don't have any answer, but maybe they just talked their way into it. I don't know how ----- and ----- did it, but I think ----- did. He talked and lied about it.

Interviewer: Well you mentioned something earlier about being a social agency. Could possibly it be that they were more interested in just getting some unemployed Mexican Americans jobs in the same way that ----- possibly saw you know, some people working at the Street Academy or doing nothing and made you know, with all good intentions?

Miss Rosas: That had crossed my mind. Because, that did cross my mind, a couple of times. Because just because they were young, they didn't have a job, and the proposal somehwere had said that they were going to hire young people and train them. I think this is...

Interviewer: Does the age have anything to do with it?

Miss Rosas: About the, for the interest?

Interviewer: They're much younger than the others. Than the first year group.

Miss Rosas: Ahno. I don't think the age has anything to do with it. I think it's just that their interests ... I don't think its the age, the age has nothing to do with it. Because -----'s older than I am. He's about 27, 28 years old. But, these people are just used to livin on welfare or whatever they live on and bummin' around not carin' about now, not carin' about anything, about future. So...

Interviewer: Was there any, anything say now for a I don't know lets stop it here. Do you think that there's anything after this experience that you could recommend for other projects or the people doing hiring? In other words if you're given the job to hire a 6 Mexican Americans to work? Is there anything you can...? Is there any way we can tell that they're going to be different from -----, -----, -----, and -----?

Miss Rosas: I wouldn't know how to go about picking somebody like that. I don't think I'd want the job first of all. But if I did have that kind of a job I wouldn't know how to go about doing it either. I would probably have to live and learn.

Interviewer: Possibly more maybe a little more background?

Miss Rosas: That might have helped I think. Cause I knew ----- before the job. The only ones I didn't know were ----- and ----- and ----- and -----. But I knew ----- and --- -. And like if they had come up to me and said well Margaret, ----- wants to apply I would have said don't hire him because I know him. And I know and my aunt was tellin me the other day she says "How's ----- doin on the job?" I said "-----?" She said "Oh he's messed up again." She said "That boy's never goin to amount to anything."

Interviewer: To your knowledge did they do anything at all? Did they do any kind of background...?

Miss Rosas: I think that it was just the, the application they put in. The application and that's it.

Interviewer: Where were we?

Miss Rosas: Uhm.

Interviewer: I think we've exhausted that subject whatever it was. What about the contribution that, that you, that the project has made in particular to your community?

Miss Rosas: To the Mexican American community?

Interviewer: Yes.

Miss Rosas: Ah, the Mexican American film. I think it opened a lot of, of avenues as we, you know. Cause ----- was tellin me the other day that they want a grant of some kind to do more things on the Mexican Americans you know. Not just as migrants but in the house and on the jobs and everything else. And, and a I think it had a lot of influence on the Mexican American community.

Interviewer: What else, what about, what about, uh, as far as it's related to the ABE class? Did a did you have a great deal of success there?

Miss Rosas: At El Centro? Oh well everytime we came people would a bunch around, and say "I want to be on film" and "when are you going to interview me?" Yeah, we got a lot of cooperation from the Mexican community.

Interviewer: Did you do anything for them in turn? Did you increase the ... how about...?

Miss Rosas: Their enrollment? Yes! For awhile but then it dropped off. Cause people just, you know, had other things they wanted to do.

Interviewer: So your, your influence was more in terms of making a film that they could get something out of, and it wasn't in getting them to go to ABE classes? What, what was the effect that you decided to get with the Mexican American film? What did you want?

Miss Rosas: It's not my film, it's ----- film.

Interviewer: Yeah.

Miss Rosas: That's all I got to say. ----- didn't want us to work on it. So that was his idea on how to make that film. That wasn't my idea, that wasn't ----- idea, that was his idea. So that's his film. And he's the only one that knows how to interpret it.

Interviewer: And you're unhappy with that?

Miss Rosas: No. I mean, you know, I, I think, I, I don't know, I would have changed some things. I wouldn't have done it that way.

Interviewer: Such as?

Miss Rosas: I wouldn't have that Spanish interview when you have an English interview. Why use the Spanish one and those ... I don't know, I don't know.

Interviewer: You didn't have anything to say about the way it was done?

Miss Rosas: Huh?

Interviewer: You didn't have anything to say about the way it was done?

Miss Rosas: Ah no.

Interviewer: Because that film was theoretically a cooperation.

Miss Rosas: Yeah, right. No it wasn't. Everybody is callin it ----- film. Right? Cause it was ----- idea. But that's not ----- film. Cause if you really sit down and look at that film as ----- and I have done there's more film that ----- and I have shot and have edited than what he has shot, and edited in that one documentary.

Interviewer: That's the point. What about the ABE people, the ABE, a the administrators? Have they been cooperative?

Miss Rosas: ----- and -----, yes. ----- NO.

Interviewer: Have you had much dealing with him?

Miss Rosas: I don't ... I just don't like the man,and the further I stay away from him the happier I am.

Interviewer: But you've delt with him,I see, pictures of you talking to him or something it seems like.

Miss Rosas: Yeah, all I did, I'll talk to him, if he talks to me first but I will not approach the man.

Interviewer: Why is that? Is he unfriendly?

Miss Rosas: I don't know, I just feel something about him, and I just don't like him. I never have. From the minute when I met him about two or three years ago at El Centro. And I didn't like him then. I don't know ... nothing has made me change my mind.

Interviewer: Is he part of El Centro? I thought it was a separate thing.

Miss Rosas: Yeah, but he comes around and you know, pokes his nose in there anyway.

Interviewer: The other two you got cooperation from?

Miss Rosas: Oh yeah.

Interviewer: What about the teachers?

Miss Rosas: Ah...

Interviewer: Not only when we're talking about El Centro but when you were filming else where.

Miss Rosas: Yeah. The teachers that I worked with, let's see, did I have any problems? No. We had the one teacher at Purley, he didn't like us. He didn't want us in his class. So we stayed away from his class. And we stayed away from Purley cause it was older people in their 70's,and they said they couldn't study because we came with our equipment and turned on lights and all this stuff. But otherwise all the other teachers have been very cooperative. Or the ones that I worked with anyway.

Interviewer: Are they doing a good job do you think, the teachers?

Miss Rosas: Some of them, yes I think so. Some of them I don't know. They, well I guess it dependson the class. Like they run their class each individual studies whatever they want to study in some classes. The teacher's there ... he's almost not there because they don't even need him. They just studying on their own you know. I think they need more help from the teacher because some of the adults have said that they need a little more help. But yet they don't ask the teacher for the help. They just sit there and bear with it.

Interviewer: But on the whole?

Miss Rosas: On the whole, yeah I think they're good.

Interviewer: What about Project Reach? Has it been run the way you'd run a school?

Miss Rosas: No!

Interviewer: What would you change? That was an emphatic no.

Miss Rosas: What would I change? What would I change?

Interviewer: Well what was wrong with it, let's go from that.

Miss Rosas: I think ----- should have been here a little bit more.

Interviewer: Now are you talking about this year, last year, or all together?

Miss Rosas: This year. I think ----- and ----- were away a little too much. And when you're in your office, ----- is in his little hole over there, ----- over here,and a lot of time people aren't doing anything, just sitting there.

Interviewer: Then its lack of control that you see.

Miss Rosas: Yeah, right. A lack of control cause sometimes people will set there and watch films that they watched once before and watched them three or four times in the same day. And that's, there's no sense in that. I think there's just, you know, they don't dare.

Interviewer: The idea is that there was...

Miss Rosas: We needed a little more, a you know...

Interviewer: Structure. Well the idea then I'm sure you've heard is that you know everybody should work on their own and want to work. But apparently that...

Miss Rosas: Yeah, but what if they don't want to work, I think somebody should push them. They need this little push. Cause if I don't want to get anything done I will just sit down and do nothing.

Interviewer: Is that the first year?

Miss Rosas: Oh no we didn't have time to just sit around and do nothing last year. We were always on the go. If one group didn't go out the other group went out you know. There was six of us but we were divided up sometimes and one group went one night and the other another night.

Interviewer: Is that because the people up front were more interested, more involved or is that because the paraprofessionals were more serious?

Miss Rosas: A little bit of both. I think that it was a little bit of both. Plus last year we knew we were going to be going to the classes. We knew this before we even started. And the boys say they didn't know this. Because I know I've gone into a class with two and what happened to the rest of ... they didn't show up. They don't want to go.

Interviewer: Well they figure we got two months to go, what the hell do we do in two months? Then it was two, now it is one month, and now its three days or two days or whatever, so why do anything now? Some say they just let it go. Well they, the people up front, don't dare to come back here once in awhile. And look at what's going on back here.

Interviewer: Then they don't really care back there either?

Miss Rosas: No.

Interviewer: Any general, we've already covered the last question, is there anything general you'd like to say on tape?

Miss Rosas: No.

FIDENCIO SALCIDO

Interviewer: So what did you think about the first one there?

Mr. Salcido: Well I still, I think improved.

Interviewer: It's improved? What do you plan to do?

Mr. Salcido: This work?

Interviewer: Yeah.

Mr. Salcido: Well I kinda think it is a important for me because in this job I can find better opportunities for work. Because when I come on this project I didn't know nothin, about film you know, and now in these two years I have learned many things about film.

Interviewer: That's good. What about a..?

Mr. Salcido: The second?

Interviewer: Yeah, does that a let's say tie in together?

Mr. Salcido: Yeah, has the years at Project Reach been useful? Yes. Everything is useful because most of the time when the person doesn't know anything he can't have a have a better future you know.

Interviewer: Uh huh.

Mr. Salcido: And this form I think I can find better pay for me,and I think in this form I can live better not only me, not only I but my family too, you know. And the third is what is the most important aspect of the project you'll take with you to your next job? Well this is ah this is I you are asking the same thing you know, the same question because ah if I understand the many things about film, cameraman, sound man, and all the jobs about it, well I think I know parts. When I go in for an application for a job I can say or can write what I know.

Interviewer: Uh huh.

Mr. Salcido: And I think in this form I can find a better job.

Interviewer: Uh.

Mr. Salcido: Do you think ...?

Interviewer: The guys are talking about your opinion now.

Mr. Salcido: OK. I think my contribution in the community, I don't have nothing about it. Because the community is there, oh well the indicator for say if I, I had contributed it or not.

Interviewer: I see.

Mr. Salcido: Right, because...

Interviewer: In other words you're not the judge?

Mr. Salcido: Yeah, I don't know, I don't have a position about...

Interviewer: But do you think you were a positive...?

Mr. Salcido: Yeah. Yeah, its possible in that,but the community's say ...

Interviewer: What did they say, do you know?

Mr. Salcido: Yeah. Most of all the teachers have a cooperation not only with me but all the community because I have a stood in there at El Centro,and El Centro the people there are very nice. And the other schools when I go in to film somethin about ABE classes we have all opportunity for filming. With the teachers and the students too.

Interviewer: So did you have any problems?

Mr. Salcido: No. Never we have problems, all the time, is very good. Everything. Yeah the Project Reach is something very important in the ABE classes because Project Reach has been cooperative and with the community in South Bend. In other words this is very important there, the part that the Project Reach plays in this, in this film. (Mr. Salcido reading the question to himself) No about because the racial prejudices. I don't have belief, for me the importance is the person not the color. Not your religion, not nothing. Because according to my point of view the important thing is the person. The other doesn't have importance for me.

Interviewer: Do you think that everybody, all the para-professionals, think the same?

Mr. Salcido: Yeah, I don't have anything to say against the people who were working , as to whether...

Interviewer: OK. Very good. Anything else?

Mr. Salcido: That's it.

Interviewer: Thank you.

THOMAS SHINE

I. Problems

The problems facing Project Reach this past year have been: too little structured organization and direction on the part of the Professional Staff; and a significant gap in age, life style, and personal goals between the more experienced, older paraprofessionals and the newer, younger trainees.

These two problems are interconnected. During the first year of the Project, the Paraprofessionals were a group of excited, highly motivated individuals. For some it was a genuine and perhaps final opportunity to develop skills in a field that would open up a new and drastically different career. The ages of these Paraprofessionals ranged from 23-59 with four of the six Paraprofessionals over 45 years old, three of these with large families. During the first year the Professional Staff did not have to develop a heavily structured system in order to help motivate the Paraprofessionals. In addition, they valued greatly the Adult Education classes, a requirement of the Project.

During the second year of Project Reach, the situation was quite different. The new Paraprofessionals ranged in age from 18-26 with four of the six Paraprofessionals 20 years old or younger. Not only was there a difference in age between the new and the experienced Paraprofessionals, the life style and personal goals were different as well. For these new Paraprofessionals Project Reach was most likely not a final opportunity for a stimulating life career. Their interest in Adult Education classes was minimal, and their attendance proved that point. They needed considerably more organization, structure and direction from the Professional staff in order to motivate them sufficiently to achieve the goals of Project Reach. Unlike the more experienced Paraprofessionals, they were entering a two year demonstration project during its second year, already faced with the task of catching up.

This catching up problem was further complicated by the sudden departure of a Chicano cinematographer hired primarily to instruct the younger Para-professionals. Initially this shifted the instructive responsibility for both the experienced and new Paraprofessionals to the Associate Project Director. This prevented the much closer individualized instruction necessary to get the new Paraprofessionals off to a good start. By the time the twelve Paraprofessionals were divided up into three smaller groups with three instructors, much of the year had already passed. The working relationships between the two groups of Paraprofessionals and the Professional staff were not ideal, as they are in few places, due mainly to the problems outlined in this section.

Another problem not directly related to the other two was the effect on the Project of the bad publicity of a local television, radio and newspaper group. Though it was impossible to see at the time, and easy to see now, too much time and emphasis was placed on their unfair coverage of Project Reach and the multi-media enrollment campaign. Valuable time and energy was spent discussing the situation, and planning precautions against any future attacks by the media. All of this created an atmosphere of fear and aprehension for the Paraprofessionals and Professional staff. However at the time of the unfair publicity it would have been impossible to put the whole incident into perspective.

II. Progress

The highlight of the Project was the multi-media enrollment campaign aimed at increasing the number of adults participating in the Adult Basic Education Program in St. Joseph County. This had been one of the goals of the Project and the great success of the multi-media campaign was a credit to the Paraprofessionals and a definite sign of progress for the Project. The entire campaign was directed by two of the Paraprofessionals, and the "community-messages" aired on television and radio were produced by the entire group. Twelve Paraprofessionals who had probably never imagined they would someday produce films, had now demonstrated their skills in a campaign designed to help their own people.

However, it is probably in the actual production of the documentary films where the greatest progress can be seen. The Paraprofessionals who just two short years ago were unable to operate even a still camera, now used professional equipment to produce twelve, half hour, color, 16mm documentaries in addition to the thirty, one minute, and three, twenty second "community-messages". It was in the production of these longer films that the Paraprofessionals demonstrated skills in editing, and ability to use the moviola and magnasync equipment. This type of work is long and tedious, but the paraprofessionals stuck to it with professional results. The quality of their first work compared to their most recent productions showed much improvement. The Paraprofessionals had now progressed to where they could effectively express themselves over a media which for a long time had completely excluded their views. In addition, their self-confidence seemed bolstered, a significant sign of the value of Project Reach.

During the second year of Project Reach a newsletter was begun to help spread the word on the work of the project. This monthly newsletter was important because it informed not only others working on Adult Education Projects, but also the news media and film and television industry in general, giving valuable exposure of the Paraprofessionals interested in pursuing careers in this area. The newsletter provided a chance for the Paraprofessionals to have some of their best photographs printed, and distributed nationwide.

III. Conclusions

In spite of the difficulties faced by the project, it is fair to conclude that the Project Reach Program was a success and a valuable contribution to Adult Basic Education in St. Joseph County and possibly the whole country. The information gained through this demonstration project has shown some possible solutions to the enrollment problems faced nationwide in Adult Basic Education Programs. But the project has accomplished more than merely helping Adult Education locally and nationally; it has also proved the feasibility of training minorities in the techniques of film and television. It has demonstrated the worth of offering poor, undereducated adults the opportunity for another chance for a new career. Project Reach has helped restore the self-confidence and pride of twelve minority members.

Perhaps the most important contribution that the Project has made in my own case, is a much deeper and more bonest awareness of the many different problems and complications in organizing a project to help minority members. The naive idealism of the white wanting to help minority members soon disappears when faced with the reality of that challenge. A person begins to see in a project like Project Reach, not simply one individual, the minority member, the black or the chicano, but many individuals who may share race, and a lack of higher education and wealth, but have vastly different ideas, different ambitions, different needs. A person sees competition between the black and chicano for identity, and a need for each race to be considered as the one most mistreated, and most deserving of attention. A white filled with what he honestly thinks is brotherhood finds that social work is very hard work, demanding much more understanding and tolerance than he is likely to want to show. He leaves the project with a more realistic and less idealistic view.

IV. Recommendations

It is easier to make recommendations based on the problems and mistakes of the past, than to make recommendations trying to foresee problems that might come up in the future.

If the project were to begin all over again, I would first suggest that either all twelve Paraprofessionals be hired at the beginning of the project or that if the budget would now allow that only six be hired for the two year period. Hiring six one year and six the next year makes it very difficult to give both groups sufficient training. One group is always going to be behind especially when it comes to practical experience using the cameras and editing equipment. This hampers the potential of the more experienced Para-professionals who have to take time out to help teach the new Para-professionals. For a short term project, like Project Reach, it is not reasonable to add new Para-professionals during the second year of the program. The Para-professionals who are hired by the project should be either approximately the same age or if their ages vary substantially, and if the group is large enough, two cinematographers should be hired, one cinematographer for the older Para-professionals, one for the younger group. This suggestion is based on one of the problems I mentioned earlier. The older Para-professionals would most likely need a different approach in the film and television instructional classes--less structure, less organization, more freedom to work on their own. The younger Para-professionals would most likely need more structure, and organization.

A short term project such as Project Reach definitely needs more direction, and a more detailed plan of operation from the out set. In a two year demonstration project there are too many ideas which have to be tested and proven either effective or ineffective, in too short a period of time, to operate without a tight plan. This does not mean that the Para-professionals own personal ideas and initiative must be restricted in any way. It should be encouraged because to train twelve persons previously untrained in film and television techniques, organize and carry out a multi-media enrollment campaign, and produce several longer documentaries, it is going to require a deep personal commitment, motivation, creativity, and initiative on the part of the Para-professional and Professional staff. A well thought out plan and intelligent direction would not hamper this.

I would recommend fewer Project Reach meetings and fewer major changes in the structure of the instruction phase of the project, once a plan has been agreed on. There is not sufficient time to make major changes in work schedules and proceedures throughout the last year and expect overall efficiency and progress to benefit by it.

RAYMOND WELCH

Problems

Project Reach faced the following serious problems from two sources.

A. Outside the Project itself.
   1. The apathy toward education which permeates the South Bend/St. Joseph County area.
   2. The funding delay for year II which left the Project in a production limbo and destroyed momentum from year I.
   3. The South Bend ABE director who supported Reach on the surface while trying behind the scenes to discredit the "rival" project.
   4. The South Bend Tribunes' biased and distorted editorial attacks.
   5. The use of Project Reach as a target for attacks on the Federal Bureaucracy during last Fall's Congressional elections.

B. Inside the Project itself.
   1. Year II's new para-professionals lacked previous work experience that would have made their training easier.
   2. The new para-professionals were younger than the first year group causing a generation gap between the groups.
   3. The departure of our cinematographer after one month leaving us with a skill shortage, especially in editing. This cut heavily into the year II training program and hurt morale.
   4. Black vs. Brown rivalry which led to Black/Chicano racism and temporary production halt.
   5. Difficulties with discipline because of racial issues being created by groups affected.
   6. Hostility from some elements of Notre Dame Administration.

Progress

A. Outside.

Outside problems were beyond direct control and fostered a hostile environment in which Reach had to operate. Some mellowing occurred when the Tribune no longer bothered their readers with our purported waste and after Reach's recruitment campaign which made Reach highly visible.

B. Inside.

Considerable progress was made toward solution of a number of internal problems:

The early resignation of our cinematographer forced Reach to stretch instructional responsibility among project director, associate director, and the producer director. All three very ably handled the added responsibility and worked hard to learn the skills that they weren't experienced in yet but would have to teach. This was a stop-gap measure that worked out tolerably.

The problems between younger and older para-professionals were never fully resolved although with the personnel shift and crew changes the gap narrowed to a working compromise.

The Black vs. Brown problem was also never fully resolved. This was, in my estimation, a result of lack of maturity on the part of the younger para-professionals. This problem was alleviated somewhat by personnel shifts which bridged Reach's generation gap.

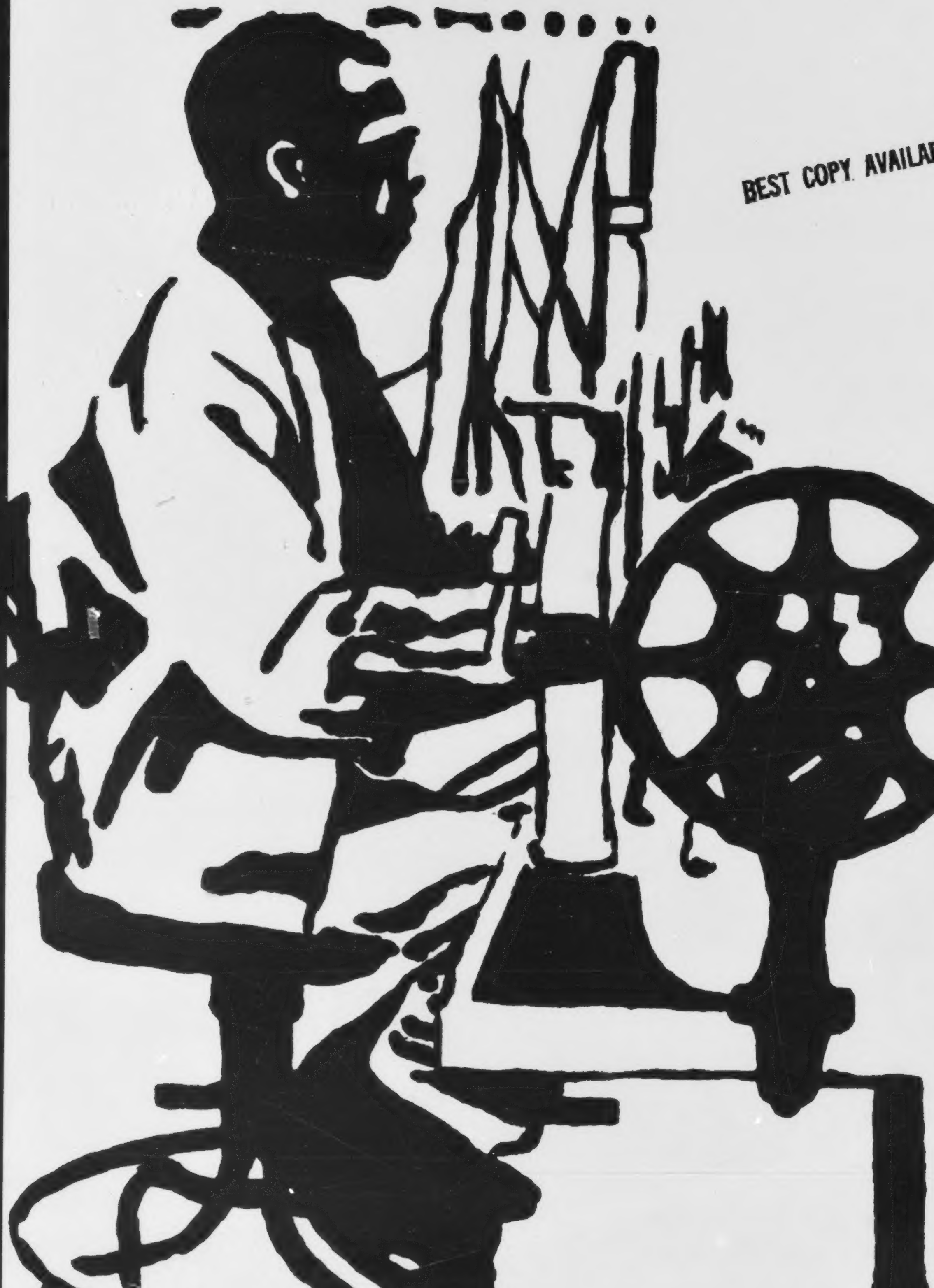
Discipline was probably the biggest problem facing Reach. Any attempt to correct the younger para-professionals' non-productive or counter productive habits (even the most mild requests) were blown into accusations of racism. The young blacks were more cohesive in this respect. The Chicano's would raise the sane specter, but were not as group conscious as the blacks. No effective method of discipline nor of motivation for the younger group was found. Some production was nonetheless possible.

Conclusions:

Despite all the handicaps faced, Reach was generally successful. The para-professionals were trained, and where they were mature enough to consistently try, they became competent film technicians. As could be expected, not all are equally good at every filmmaking function. Each specialized in several of the many skills needed in filming.

The films produced were of good quality technically and conveyed the para-professional viewpoint. The younger year II para-professionals are not fully proficient cinematographers nor probably will they ever be. It is my belief that the particular group of six, with two possible exceptions,were not motivated to learn, nor did they have the maturity to make the necessary effort. They seem to have been chosen without regard to motivation or maturity.

CONCLUSIONS



SECTION III

CONCLUSIONS

The following conclusions, some of which embody recommendations for the future, are based on my personal observations as Project Director. They do not always relate directly to the observations made on the preceeding pages. Valid conclusions can also be found in the other sections of this report.

ONE

Generally Project Reach was administered democratically. All major issues and policies were discussed with the paraprofessionals and with the staff. A decision was then made on the basis of these recommendations. This proceedure involved everyone in the administration of the project and this contributed a great deal to morale.

On the other hand the democratic process left those whose ideas were rejected by their peers a bit bitter. The proceedure further fostered debilitating competition between para-professional leaders. This was especially problematic because it contributed to the racial polarization of the project. Although the complete absence of such open proceedures would probably have been worse in this regard, I recommend the avoidance of overt vote-taking wherever possible--especially on sensitive issues. Instead, work quietly (behind the scenes if necessary) to achieve concensus.

Certain contractual obligations of the project moreover were not subject to democratic change. For example, the Associate Director together with the experienced para-professionals insisted on the destruction of all our meeting records because they were in retrospect embarassing to the participants. Perhaps they were correct to insist on this, yet invaluable research data was thereby lost. One should be perfectly clear from the outset as to which matters are subject to democratic change.

TWO

Radio, TV, and Film are glamorous fields that attract artists with large egos. Keeping these creative people satisfied while holding them to a specific production technique in a well defined subject area is difficult. It was important therefore to continually emphasize the practical objective of Project Reach--to increase Adult Basic Education enrollment. Had we not done this Reach could easily have become a media project with an adult basic education component. We were an adult basic education program with a media component.

THREE

The production work of the para-professionals described in the preceeding section was satisfactory. The shorter community messages were much more satisfying from every perspective than the longer and more difficult films.

It is my belief that a media program concentrating on such shorter messages could be completed on a local level for far less money. A local program could easily pare production costs by filming single instead of double system or by avoiding synchronous sound completely. A second-hand Bolex and real people are the only real essentials of direct media filming. Thus, a local program could conduct a mineature "reach" of its own for a few hundred dollars if borrowed or rented equipment was used, and these costs could be amortized over several years.

Although such a bargain campaign would clearly have limitations, it would be a vast improvement for most ABE programs.

FOUR

A media bank for adult basic education promotional materials should be established. This concept was described in REACH 7.

> Effective recruiting for adult basic education is a problem nationwide. Project Reach's demonstration effort in South Bend has shown that significant increases in enrollment can be made through the use of direct media materials. Expanding this local success on a national level will require the development of a program incorporating the best features of our locally focused promotional campaign.
>
> It was essential that all Reach's materials be tailored to the needs of the people in this particular area. Our South Bend commercials would surely not work in Appalachia, or in highly urbanized areas, or in the rural South. Beyond this, our television commercials, although extremely powerful, were not the only reason for our

successes. Rather, the results of our campaign must be attributed to the effective combination of locally oriented print materials, radio spots, television community messages, and door-to-door canvassing.

How can we develop a national program which would have all the advantages of a locally oriented effort? One solution would be to develop a national bank of promotional media materials. In this bank would be numerous television commercials, radio commercials, camera-ready posters, and other media materials from which local adult education personnel (with the advice of media specialists) could select materials with their specific market in mind. A media kit containing this selection of suitable materials together with utilization instructions would be mailed to the local adult basic education programs. The local ABE director could then organize and run his own recruitment, enrollment, and retention drive.

Clearly the materials for this media bank would have to be produced in several centers around the country. Materials for Appalachia, for example, should be produced in Appalachia. Spots designed for large urban areas should be produced in large urban areas. Spots designed to appeal to Mexican-Americans should be produced in areas where Mexican-Americans actually live. Indeed all materials should use the direct media approach. Simply stated, that means that the materials should be produced by individuals actually involved in and familiar with the problems of the target audience. An insistence on the exclusive use of direct media materials would insure the stylistic compatibility of the various elements of each kit.

Although such media kits might be expensive to produce on a limited scale, the costs would be minimized in a nationwide program. One might, for example, have six or seven basic kits designed for specific parts of the country. These basic kits could be further modified by the addition or deletion of special commercials.

The idea of a media kit is not new. However, the tailoring of such kits to specific local audiences would make them more relevant and effective.

Such a localized national program could be implemented in gradual stages. Next year, materials for urban target audiences could be prepared. After that, perhaps, materials for Appalachian programs. Spots for the Deep South, the West Coast, rural areas, etc., could be produced as time and budget permitted. Gradually, the bank will grow; and if the direct media approach is used, the materials should be relatively compatible. Further, if the materials were systematically tested, the tailoring of the promotional packages for specific markets would become vere effective.

FIVE

A short, step-by-step publication detailing the implementation of local adult basic education promotional campaigns needs to be prepared and distributed to adult basic education directors. Ideally this pamphlet should cover the inexpensive techniques of local promotion (briefly discussed in item three above) and explain the use of the media bank proposed it item four above.

SIX

Adult basic education programs clearly should employ only full time teachers of adults. That has been said before, and it is easier said than done, but it is essential. The adult students we interviewed complained again and again that they were treated as grade school children. A teacher's shift from five year olds in the day to fifty year olds at night is infrequently successful. Learning laboratories are an economical and effective alternative.

SEVEN

Wherever possible promotion should be handled by the same agency that teaches the classes. Otherwise overselling and distortion are guaranteed. Such problems of course are always to be expected regardless of the producing agency.

EIGHT

Extensive, controlled research comparing the effectiveness of the direct media method with other promotional techniques should be undertaken despite the complex methodological problems.

NINE

Project Reach conclusively demonstrated that direct media materials produced by para-professionals can be a highly effective promotional tool. It provides a viable alternative to slick, expensive commercial production.

- Samuel D. McClelland

APPENDICES

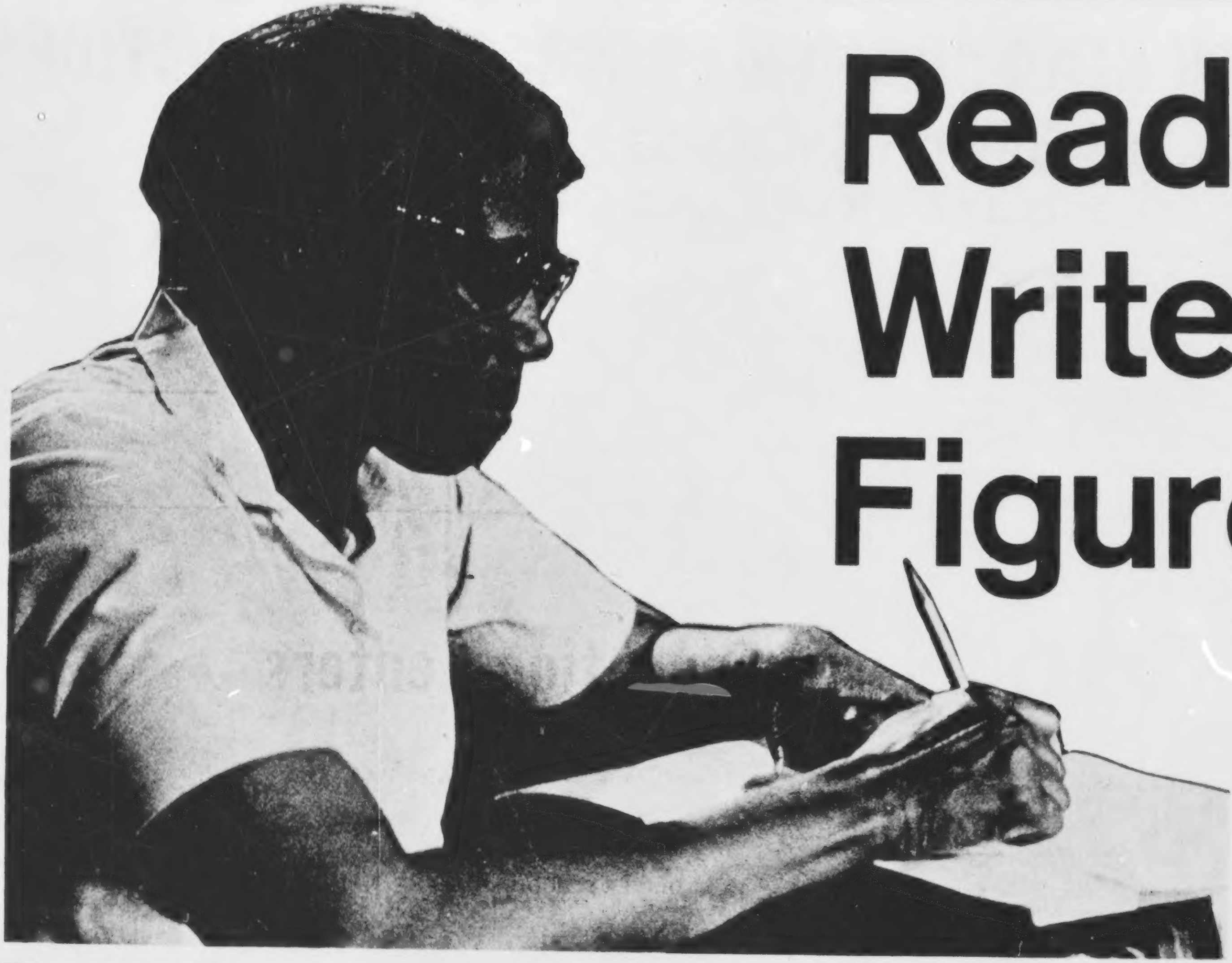
SECTION IV

APPENDICES

APPENDIX I

ENROLLMENT CAMPAIGN EVALUATION

The following report documents the research evaluation of Project Reach's promotional campaign for the adult basic education classes in South Bend.



Read.
Write.
Figure.

For free classes call 283-3222.

PROJECT REACH

NOTRE DAME, INDIANA 46556

SOUTH BEND COMMUNITY SCHOOL CORPORATION

Adult Basic Education Enrollment Form

PLEASE PRINT ALL INFORMATION

NAME ______________________________ First ______ Middle ______ Last

ADDRESS ______________________________ Street ______ City ______ State

PHONE NUMBER ______________ SEX ______________ VOLUNTEER ______________

Adult Basic Education Centers

NIGHT CLASSES

PERLEY SCHOOL	740 N. Eddy
MEADOWVIEW CENTER	52792 Hastings
SOUTHEAST SIDE NEIGHBORHOOD CENTER	416 Wenger
EL CENTRO	404 S. Walnut
COLFAX SCHOOL	914 L. W. W.
LINDEN SCHOOL	1522 Linden
PILGRIM CHURCH	116 N. Birdsell
NORTHWEST PLAZA	1800 N. Fremont

NIGHT CLASSES

HARRISON SCHOOL	3302 Western
OLIVER SCHOOL	924 W. Indiana

DAY CLASSES

EL CENTRO	404 S. Walnut
NORTHEAST SIDE NEIGHBORHOOD CENTER	803 N. Notre Dame Ave.
SALVATION ARMY	540 S. Carroll St.

PROJECT REACH: AN EVALUATION OF ITS ROLE IN THE PROMOTION OF ADULT BASIC EDUCATION IN SOUTH BEND, INDIANA

WILLIAM H. TURNER
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UNIVERSITY OF NOTRE DAME

Part I. The Problem

The theoretical (i.e., what is the problem?) foci of this report is the assessment of Project Reach's effort to demonstrate new and economical means of increasing the enrollment in the Adult Basic Education (SB-ABE) classes of The South Bend Community School Corporation while training a corps of former ABE students (viz., the para-professionals) in film, television, and still photography.

We have been charged here with assessing the impact of the Project's enrollment campaign. Some of the theoretical and practical questions are:

A. Explore the reasons for the successes and failures of the Project **Reach's** peer-to-peer broadcast enrollment campaign. Specifically: Did those who enrolled see the Reach T.V. "spots", or hear the radio "spots"? The posters? The matchbooks?

B. What was the impact of these various methods on the people who enrolled for ABE classes, i.e., were they significant factors influencing the "decision to enroll?"

C. What has been the trend in class attendance? Of those who have attended ABE classes, what do they think of the classes? Do they consider the teaching good? Is the curriculum valued as being relevant to the ABE students' future needs and aspirations?

Part II. The Methodology

A. The Sampling Procedure

Obviously, the first task in any such exercise is to select a representative sample of the population involved. We obtained enrollment and attendance records for the ABE classes from the South Bend Community School Corporation. From those records we selected a sample of persons from whom we would gather the needed data. The following describes the method used in selecting the sample.

The foundation of the sample selection was based on the enrollment and attendance records. It became clear at the outstart that the record keeping was erratic. Since the files were not uniform, the representiveness of the sample may be affected.

The first procedure was to assign the respondents by school of proposed enrollment, (See Appendix A, Project Reach Registration form). The total number of registration sheets was 569. Persons attending classes (at the time of the study) were separated from those who (merely) registered. At the start of this study, some 16 centers were listed as Adult Basic Education Centers, (See Appendix B). When persons were separated, a discrepancy became evident. There were a number (164) who were listed on the Attendance records, but had no registration sheets. Either they did not register during Project Reach's enrollment campaign, or the registration sheets were misplaced. When the registration sheets are combined with the attendance records, the total population becomes: 596 + 164 = 733*.

A breakdown of the centers and the categories of "registrants and attendants" appears as Table I:

---

*In addition 74 registrants were enrolled by the Reach campaign but turned in their registration sheets at their respective centers.

TABLE I

POPULATION BREAKDOWN

Center	A Number Of Registration Sheets	B Registrants Attending Classes	C Registrants Not Attending Classes	D Not A Registrant But Enrolled On Attendance Sheet	SAMPLE B	 C	 D
Oliver	47	8	39	9	8	6	1
N.E.	8	0	8	20	0	1	3
Meadowview	26	8	18	15	8	3	2
Harrison	96	19	77	22	19	12	3
Linden	58	7	51	18	7	8	3
Colfax	39	4	35	13	4	5	2
Perley	80	13	67	11	13	10	2
Salv. Army	8	2	6	17	2	1	3
S.E.	75	6	69	5	6	10	2
El Centro	61	24	37	19	24	6	1
Clay	7	4	3	15	4	1	1
Adams	11	--	--	--	--	(2)	--
N.W.	15	--	--	--	--	(2)	--
Pilgrim	38	--	--	--	--	(6)	--
Mohammed	0	--	--	10	--	--	2
TOTAL:	569	95	410	164	95	73	25

Total Sample: 193

B. Column "A" describes the number of persons who registered according to their school (ABE Center) of proposed enrollment.

Column "B" indicates the number of those registering who actually attended class for at least one session. (Blank spaces indicate where data was not available).

Column "C" shows the number of persons who registered, but who never actually attended any classes.

Column "D" notes that some persons (164) either did not register during the enrollment drive, or their registration sheets have been misplaced. But their names appear on the attendance sheet. The range of actual attendance for this group is variable: some have names only, others completed the course.

The reader may add column "B" to column "D" to find the size of each center's enrollment - whether attended or not. "B" and "C" added to column "A" shows the total number of registrants.

For the sampling, the three groups were considered separately, since they constitute important differences. Initially, it was decided that 200 interviews were feasible for the study. With the total columns of "A" and "D", the number of persons in any way involved in the ABE program was 733.

C. Column "B" - This group is the most important for this evaluation since they actually attended classes and were duly registered. The decision was to include the total group (95) as the sample.

Column "C" - Asks the question why the registrants did not attend the class. Here a 15 per cent sampling of the total 410 was considered necessary. Three Centers - Adams, Northwest, and Pilgrim - not having attendance information were sampled by number of registration sheets. (Cf. parentheses with sample numbers.)

Column "D" - Is an unclear, almost residual category, since we are not sure of their reason for missing the Project Reach registration campaign. Therefore, we felt it necessary to include this group. Overall, a 15 per cent sampling of column "D" was selected as shown in Table I.

Thus, the initial total N. (sample size) adds to 193 persons.

A Methodological note:

The sample was selected by the process of simple random sampling. For example, in column "C" (Oliver School), 39 persons registered but did not attend classes. Fifteen per cent of the 39 registrants is 6 persons for the sample. So we must select 6 persons from the group of 39. Each of the 39 persons received a number 01-39; then from a table of random numbers* a start is made, and each two digit numbers between 01 and 39 is selected.

All subjects were classified according to the school where they wished admission. Obviously, there exists a large discrepancy between the number of sign-up sheets and the number of people who actually enrolled for classes. This may indicate that some students did not pre-register for courses or that sign-up sheets have been misplaced. We also know that some students preregistered for one center yet attended another. With all the intervening variables considered, it appeared most feasible to sample all those who attended classes according to the sign-up sheets, (N=95) and taking a 15 per cent sample of those who signed up but did not enroll, the number is 63. The three remaining ABE Centers, Adams, Northwest Plaza, and Pilgrim will add 10 to the sample when 15 per cent is taken from their population. Thus, the sample breakdown appears:

95 - attending classes
63 - not attending, but also signed up
10 - unclassifiable (but administered instrument)

The last thing to keep in mind is the possibility of sampling those persons who do not have sign-up sheets on file. The number averages approximately 50 per cent per each ABE Center. It would be advisable then to check these - especially if the person did not pre-register because of the assumed significance of the media in the registration and enrollment campaign. This added approximately 25 to the sample. Thus, 168 + 25 = (193) = N.

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*See, for example: Paul G. Hoel, Elementary Statistics, 2nd ed., New York, Wiley and Sons, 1966, p. 326.

All names were randomly selected by assigning a number to each and applying the principle of scientific selection by random numbers. (All of the group who attended classes and had registration sheets were selected to the sample.)

Characteristics Of The Sample

Adult Basic Education in South Bend is in its fourth year. Of an estimated 25,000 citizens who "need" adult basic education, some 1,000 persons enrolled for classes offered by the South Bend Community School Corporation in the three years preceeding the Reach enrollment campaign. Some 700 signed up as a result of Project Reach's involvement since September, 1970. We have selected a sample which reflects the general characteristics of the 733 who have registered for classes in the past year.

Age Composition:

The sampled registrants ranged in age from 17 through 88 years; with 43 years as the median age. The mode (i.e., most frequently occurring age) was 18 years - although that group constituted only 6 per cent of the total sample.

Marital Status:

Fifty-four per cent (54%) of the sample were married persons, with dependent children in the majority of the respondents' families. Another 17 per cent weresingle people - never married. The remainder, 24 and 25 per cent respectively, were either divorced or separated; or they were widows and widowers.

TABLE II

Project Reach Evaluation: Sample

CENTER	No. Selected		Total On Roll
Harrison	22	of	49
Oliver	9	of	17
Meadowview	15	of	32
El Centro	19	of	49
Perley	11	of	29
Salvation Army	17	of	19
Colfax	13	of	17
Linden	18	of	32
Northeast	20	of	20
Southeast	5	of	10

Residuals:

Admas, Northwest, Pilgrim
Mohammed Church - no sign-up sheets
(10 on record)

In another, more encompassing illustration, the sample appears in Table III.

TABLE III

The Sample Capsule

CENTER	No.	ATTENDED	NOT ATTENDED	SAMPLE SIZE * 15%
Oliver	47	8	59	6
Northeast	8	0	8	1
Meadowview	26	8	18	3
Harrison	96	19	77	12
Linden	58	7	51	8
Adams	11*	--	--	(2)
North West	15*	--	--	(2)
Colfax	39	4	35	5
Perley	80	13	67	10
Salvation Army	8	2	6	1
South East	75	6	69	10
Pilgrim	38*	--	--	(6)
El Centro	61	24	37	6
Clay	7	4	3	1
	569	95	410	63

*64 respondents unclassifiable - 10

Education:

The majority of the sample had either completed "through 8 years" of formal schooling (24%), or had gone up "through the eleventh grade" in high school (40%). Four per cent (4%) had finished high school, fifteen per cent (15%) had "5 to 6" years of schooling. Finally, fifteen per cent (15%) had less than 3 years of schooling or "no formal education" at all.

Employment Status:

Slightly less than forty per cent, (38%) of the sampled registrants were unemployed at the time of the study. Twenty per cent of them were retired, disabled, or not in the labor market. Of those gainfully employed, nine per cent (9%) were full-time workers.

Those employed (whether full or part-time) were asked: "In what kind of business do you work?", and "What is your job title?" The majority of full-time employees held positions in agriculture, construction, manufacturing, personal services, industry or businesses. The occupational groupings clustered mainly as operatives. The younger respondents were part-time secretaries, sales-workers; and the older ones, particularly the Black females, were employed as domestics, (e.g., stewards, housekeepers, and janitors.)*

Sex Composition Of The Sample:

Fifty-nine per cent (59%) of the respondents were female and forty-one (41%) per cent were males.

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*If the reader wills, a detailed discussion on types of industry and business, and occupational groups may be seen in Hollingshead's "Two-Factor Index of Social Class", and in the 1960 Report of the United States Bureau of Census.

Race/Ethnicity:

The sample we drew was sixty-nine per cent (69%) Black. Eighteen per cent were white and the remaining thirteen per cent (13%) were Mexican Americans (Chicanos).

Part III. The Findings

Having now fully explained how we selected those who responded to the research instrument, let us present and dissect what we have found. As noted in the section on theoretical problems, our primary objective was to evaluate the effectiveness of the Project Reach enrollment campaign. Theoretically, we assume that people had to be "motivated" to enroll in the classes available to them. The typical problem of motivation research is to find out something about needs, allurements, and persuasions that are evoked by certain "products". Project Reach's "product" was to induce people to sign up for the available classes. The following are the various ways through which one could have learned about the ABE classes: (A) Posters, (B) Matchbooks, (C) Radio spots, (D) Television spots, (E) Newspaper Advertisements, (F) Social Service Agencies, (e.g., Hansel Center, A.C.T.I.O.N., or Public Welfare Offices), and (G) the Project Reach Door-to-door Canvasser.

An interview schedule (See Appendix C) was designed to tap the respondents' impressions of the techniques employed. The interviews, which lasted approximately twenty to twenty-five minutes, were conducted during the month of March, 1971. The interviews were conducted by a specially trained and competent group of students from Notre Dame and St. Mary's College. The interviewers were Black, Chicano, and White students selected and assigned to represent the sample of respondents. From the initial sample drawing of 164, we were able to complete 119 interviews, or a 73 per cent return.[1]

A. Posters

Less than 10 per cent (9.24, or 11 respondents) reported posters as being the "first" way they learned about the ABE program. There were approximately 500 such posters distributed strategically over the city of South Bend. The posters, a silk-screen portrait on silver mylar depicted a Black woman working beside a caption: "Read, Write, and Figure." It was simple, to the point, and a prime exemplar of Reach's "direct communication" objective.

Forty per cent (40%) reported the posters as a secondary source of information. Those queried did say they "saw" the posters, yet we made no effort to find out how many people simply "saw" it. As stated, we were interested in the posters' relative value as an influencer. In that regard, ten per cent (10%) of the sample considered the posters to be the "most important" factor influencing them to find out more about the ABE program.

B. Matchbooks

Project Reach's second promotional item was the distribution of a blue-on-white matchbook. Ten per cent (10%) of the sample reported these matchbooks as a "secondary" source of information about ABE offerings. Four per cent (4%) of the respondents listed this source as the prime factor which influenced them to register or enroll for the classes.

C. Radio Community Messages

Project Reach para-professionals were charged with the production of audio interviews which were broadcast over local radio stations, (See Appendix E). The stations were WNDU, (1490) WSBT, (960) WTRC, (1340) and WJVA, (1580). Twelve per cent (12%) of the registrants did hear the radio spots produced by Project Reach. Of the remaining eighty-eight per cent (88%), thirty-nine per cent (39%) could not remember the exact station on which they heard the broadcast. Twenty-five per cent (25%) of those who could recall, reported hearing about ABE classes over station WNDU. WSBT was the next highest, with thirteen per cent (13%) of the listeners. WJVA and WTRC, in that order, were the least listened to stations as far as the "spots" were concerned.

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[1] The final sample size was affected by various unalterable circumstances. The attrition rate itself, and the fact that many of those selected had moved out of the state. This was especially so in the case of the Chicanos in the sample. A number of respondents refused to speak with our interviewers; and, of course, we encountered the perennial problem of call-backs and non-response.

Five per cent of the sample indicated that the radio broadcast was the first source through which they learned about the ABE program. Another (inclusive) thirty per cent listed these broadcasts as a secondary source of information. Finally, six per cent (6%) of the sample considered the radio broadcasts as the "most important" factor in helping them decide to register and, subsequently, to enroll in the classes.

We asked of those who heard and could recall to "rate" the radio spot. The overwhelming majority of the sample (91%) were impressed favorably with the radio spot; and specifically, 70 per cent considered it "excellent", 17 per cent - "good", and 3 per cent thought it was "fair". To paraphrase the general impression with regard to the radio spot, let us present a typical response to: "Why do you feel that way about the radio broadcast?"

> "... It was simple and I could get the message. It sounded like one of us ... a person who needs more schooling."
>
> -Black machine operator
> Perley School, 47 years old.

D. Television Community Messages

Perhaps the highlight of Project Reach's promotional campaign for ABE enrollment was their production and distribution of "spot" announcements used on the local television stations. These commercials, often telecast in prime time, portrayed various adults in the "learning" situation of an actual ABE classroom, (see Grouped Appendix F, No. 3, Page 5). Like the radio spots, the television commercials for ABE promotion were telecast over the local channels; WNDU (16-NBC affiliate), WSBT (22-CBS affiliate), and WSJV (28-ABC affiliate station).

Seventeen per cent of the sample did not see the television "spots" at all. Of the remaining eighty-three per cent, the distribution is as follows: fifty-four per cent (54%) saw it on WNDU, thirty-one per cent (31%) saw the documentaries on WSBT, and the remainder (15%) saw the television spots over the station WSJV.

Seventeen per cent of the sample did not see the television documentaries as their "first" source of information about ABE offerings. Another sixty per cent (inclusive) reported the T.V. spots as a "secondary" source through which they found out about the ABE program. Moveover, thirty per cent (30%) of the group sampled considered these television spots as the prime factor influencing them to register and/or enroll in the South Bend Adult Basic Education program.

We also asked the respondents who saw the television spots to critically evaluate these films in respect to taste, the effect of the film on the viewer, the films' persuasiveness; and a consideration of whether or not the spots were honest portrayals. On a rating-scale continuum from Excellent-to-Poor, eighty-nine per cent (89%) of the sample reported that they thought the films to be "Excellent". Two per cent (2%) of the group sampled considered the television spots "poor and in bad taste," i.e., the films reproduced and reinforced the negative stereotype of Black people as "ignoramuses."

As reported above, the majority of those who verbalized opinions about the television spots felt as did the respondent quoted below:

> "... It was to the point. No blame or fault was given to folk who don't have educations. I liked it very much."
>
> -Black housewife
> 43 years old

E. Newspaper Advertisements

Very few of the respondents, (3%) paid any "conscious" attention to the newspaper aspect of the SB ABE enrollment drive. Only fourteen per cent (14%, or 17 respondents) listed the newspaper ads (placed independently by the South Bend Community School Corporation) as a "secondary" source of information about ABE offerings.

F. Social Service Agencies

Many of the respondents to this survey receive public welfare of some form; e.g., food stamps, medical assistance, etc. It follows that the agencies of social service in South Bend would be effective centers through which information about the ABE program could be disseminated. Besides serving as outlets for matchbooks and poster stations, these social service centers were referral points for potential ABE students.

Eight per cent (8%) of the sample reported such agencies as their first source of information about ABE offerings. Eighteen per cent (18%) gave these same such centers as a "secondary" source of information about the program of Adult Basic Education. In summary, ten per cent (10%) of the sample indicated that social service agencies (especially Hansel Center and A.C.T.I.O.N. offices) were the main factor influencing them to register for and subsequently attend (in some cases) the ABE classes.

G. Project Reach Door-to-Door Canvasser

As indicated in an earlier section of this report, the 1970 SB ABE registration drive used two tactics. We have already presented the findings on one aspect - the promotional devices of posters, matchbooks, and the radio and television spots.

The second tactic was to contact as many potential students as possible through a peer-to-peer, door-to-door registration drive, (See Appendix Group F, No. 2, page?). The "foot work" for this aspect of the campaign was coordinated and accomplished by the para-professionals of Project Reach. Five hundred and sixty-nine (569) people signed up for ABE classes as a result of that drive.

For many registrants (33%), this was the first time they had heard of the ABE offerings. For another (inclusive) seventy per cent (70%), this "peer-to-peer drive" was a secondary source of information about the classes. Over-all, thirty-five per cent (35%) of the sample considered this peer-to-peer encounter as the prime factor motivating them to register and attend ABE classes.

Respondents gave other reasons for having found out and signed up for the ABE classes. "Friends and relatives" (those already enrolled or not enrolled) motivated people to sign up for the classes. The remaining respondents could "not remember" or they specified some "other" factor as having influenced them to pursue further the offerings of SB ABE.

This data is summarized in tabular form below (Table IV).

TABLE IV

"MOST" Important Factor In Your Decision To Register For ABE

	(Percentages)
Posters	10
Matchbooks	4
Radio Spots	6
Television Spots	30
Newspaper Ads	1
Social Service Agencies	10
Project Reach Canvasser	35
Other	4
N = 119	100%

As Table IV clearly shows, the "peer-to-peer" enrollment drive was the most effective source in motivating people to take the ABE courses. The ultra-direct techniques of television came next. The posters, as a minor device were apparently important and the referral agencies proved quite efficacious in getting the information to the People.

SECTION II. SB ABE CLASSES

At the beginning of this research, it was reported by Project Reach officials that 569 persons signed up for ABE classes resultant to the promotional campaign and the peer-to-peer enrollment drive. We asked our respondents in this and their responses fell into three distinct categories, the query: "I understand that you registered (enrolled) in the Adult Basic Education program. At the present time, do you go to classes?" Our sample distributed the following way to that initial inquiry:

Yes, (I am presently attending classes)	... 56 (47%)
I did go (at one time) but not anymore	... 24 (20%)
No (I signed up) but never went to classes	... 39 (33%)
Total No.	...119

The sample, in this regard, is not representative of the population of those students who enrolled. We attribute this anomaly to two causes: (1) People enrolled just to get rid of (i.e., satisfy) the door-to-door canvasser, or (2) low "maintenance of interest" in and for ABE classes caused the high attrition rate, (See Appendix Group G -- Attendance records). In point of fact, more than half of the people who signed up never attended classes. (If the remaining who attended at least one session--a full one third of the group--"dropped out.", Why?)

We present the following data and analysis to answer that question.

Class Attendance

Sixteen per cent of those who discontinued with ABE classes did so because "classes conflicted with work." (A question of the reliability of that response crops up immediately when it is considered that most ABE classes meet in the evenings). Ten per cent of those who withdrew (or never went at all) reported that they "just decided against going, for no particular reason." Six per cent of this group indicated that their 'only' reason for not attending was due to "transportation problems." "Health problems" forced eight per cent (8%) to quit. Another eight per cent, two per cent, and three per cent, (in that order) gave other reasons for dropping out. These were: Lack of interest, difficulty with the English Language (especially Chicanos), and a feeling that nothing was being accomplished by going to ABE classes.

Though the record keeping was erratic, attendance by those (who go often enough to remain on the rolls) still active was noteworthy. Forty-four per cent (44%) of the students say they attended "all or most" of the classes. Twenty-one per cent (21%) "say" they have attended "approximately half" of the classes. The remaining students on the active roll report that they have gone to "much fewer than half the classes."

The reasons for absences are various: highest as the reason for absence is the conflict between work and class hours, (17% gave this response). Transportation problems inhibited another fourteen per cent (14%). Health problems is the third most important factor in respect to class attendance; and "lack of interest," "difficulty with English language", and "baby-sitting problems" come to bear as factors operating against attendance for the ABE classes.

Prospects For Future Enrollment

Respondents were questioned about their intents "If they had it to do over again." Ninety-three per cent (93%) indicated that they'd definitely or probably would enroll for ABE classes if they had it to do again. When we control for attendance, the matter sheds new light. Fifty-five per cent (55%) of those who signed up (but never attended classes) report that they "definitely" would do it again. Assuming positively, the second time around, this group would to to classes.

Sixty per cent (60%) of those who attend classes at present (March, 1971) state that they'd "definitely" do it again. The remaining forty per cent (40%) are evenly split between "probably not" and "definitely not" coming back once this session is completed. In capsular form, let us present the reasons why people "are not attending classes:"

"If you are not presently attending classes, why ...?"

REASONS	PERCENTAGES
0. Just decided against going for no particular reason.	25%
1. Transportation problem.	4%
2. Classes conflict with work.	29%
3. Baby-sitting problem (children-at-home)	4%
4. Courses in ABE too difficult.	8%
5. Just didn't like it (no particular reason)	--
6. Wasn't getting anything out of it.	4%
7. Health problem.	13%
8. Accomplished my purpose.	--
9. Other.	8%
Y. Not applicable (R is presently attending.)	3%

Class/Teacher Evaluation

It cannot be gainsaid that there is some definite relationship between class attendance and the students' perception of their teachers and instructional situation. Let us first consider the math course offered.

Math

In our sample, 24 persons attended the math class long enough to pass an opinion. Of these, 50 per cent report that the class "helped them very much." Eight per cent (8%) indicated that the math class "did not help them very much." Of those who still attend classes, fifty-one per cent (51%) say the class "helps them very much." Of other matters related to the class, let us present the following: (a) 40% feel that math class moves "too fast," (b) 28% feel that there are too few students in the class, (c) 78% who rate the math class (itself) as "Excellent", and (d) 85% of the students in math who feel that the teacher is "Excellent."

English

Forty per cent (40%) of those presently attending report that the English class "helps them very much." Of those who withdrew, 38% were finding the English class "very difficult". (Noteworthy here is the fact that a significant number of the Chicano respondents comprised this lot of respondents.) The majority, on all the following counts, found the English class worthy of time and study: e.g., most felt that the homework load is "about right." Students again felt that there were too few students, and eighty-seven per cent (87%) of the steady students considered it an "Excellent" course. The English teachers were rated highest among the teachers in the ABE classes.

Social Studies

We have learned that "social studies" within the ABE program is a rather all-encompassing course. Perhaps for just that reason, students liked it most. Apparently, it involved everything from current events to consumer education, to politics and civics. Eighty-four (84%) of the current enrollees said it helped them "very much" in regard to its 'everyday' relevance and application. Students were satisfied with such matters as the homework load, a significant number (41%) felt that there were too many students in the class; and most of them (92%) rated the teachers of such studies as "Excellent", or at least "Good".

Part V: Highlights

- In regard to evoking and motivating the "felt need" in potential students to partake of ABE offerings, the television media proved most efficacious. WNDU (Channel 16) was the most effective medium. The radio messages and the posters worked very well; and the general impact of the door-to-door canvassers can never be overstated--they were the best.

- The television spots were well-received by the respondents who remembered them. Chicano respondents indicated a desire to see more of "their own (Brown) people on the subsequent television commercials."

- The media efforts (the promotional campaign) did indeed interface with the peer-to-peer canvassing effort. The two efforts appeared well timed and coordinated--i.e., they complemented each other.

- The high level disparity (discrepancy) between registration and enrollment/attendance is caused mainly by two factors: (1) many of the people who registered for classes did not ever come to classes. Of these in our sample, most indicated that they signed-up "just to be signing." On the other hand, some who registered did go to a few classes--but they do not go any longer. Of these in our sample, the majority of these "just did not like ABE classes"--for no particular reason which they could articulate. The few that remain,(less than one-fourth (1/4) of the original 564 registrants) like their classes, their teachers; and attribute their (admitted) frequent absences to "health problems, transportation problems, and lack of interest on a given night."

- Some students maintain that the "product" which they saw advertised (by Project Reach advertisements), i.e., ABE classes, proved not to be that which they anticipated.

Overview and Recommendations:

In light of the data above, and in the context of Project Reach's objectives, there should be little question of the fact that Project Reach "had done its job," If their work was to increase the enrollment for SB-ABE then that was reached more than three times over. The promotional campaign and advertisement aspect of SB ABE (Project Reach) was its most important and effective aspect. The students were "motivated" to come to the classes; and, (we can only deduce) Project Reach's campaign was the factor most important in bringing them to the classes.

ENROLLMENT CAMPAIGN
EVALUATION FORM

Hello, I am ________________________, an interviewer with Project Reach at Notre Dame. Because your name is included among the many on our enrollment records, we want to ask you a few questions. This will take about twenty-five (25) minutes; and you can be assured that your responses will remain confidential.

*****

Name:______________________________________I.D._______(1-4)

Address:____

(5) 1. I understand that you enrolled in the Adult Basic Education Program. At the present time, do you go to classes?

Yes	1
I did go, but don't anymore	2
No, I never went to classes	3

(6) 2. (A) There were various ways people could have learned about the Adult Basic Education Program. As you recall, in what way did you first learn there was such a Program?

(7-18) (B) After that, in what other ways did you learn about the Program? (Circle YES if indicated; circle NO if not indicated).

			B	
	(6) (A)		Yes	No
Friend or relative (not enrolled)	0	(7)	1	2
Friend or relative (enrolled)	1	(8)	1	2
Posters	2	(9)	1	2
Matchbooks	3	(10)	1	2
Radio Commercial	4	(11)	1	2
T.V. Commercial	5	(12)	1	2
Newspaper Advertisements	6	(13)	1	2
Social Service Agencies, (e.g., Hansel, Action)	7	(14)	1	2
Project Reach door-to-door canvasser	8	(15)	1	2
Can't Remember	9	(16)	1	2
Other (circle and specify)	X	(17)	1	2
Other (circle and specify______________		(18)	1	2

(Q. 3A, B, C are to be asked only of those who responded Radio to Q. 2A and/or B. If Radio was not mentioned, circle N.A.,-Y, for not applicable)

3. (A) On which RADIO station(s) did you hear the commercial about the Basic Education Program?

		Yes	No	Can't Remember
(19)	WNDU Radio (1490)	1	2	0
(20)	WSBT Radio (960)	1	2	0
(21)	WTRC Radio (1340)	1	2	0
(22)	WJVA Radio (1580)	1	2	0
	N.A.	Y		

(23) (B) Some people we've talked with thought that the commercial was a good one and others thought it was not. In your opinion, was the commercial:

Excellent	1	Poor	4	
Good	2	Can't remember	0	Circle and skip to Q. 4
Fair	3	N.A.	Y	

(C) Please explain why you felt that way about the commercial? (PROBE)

(Q. 4A, B, C are to be asked only of those who responded T.V. to Q. 2A and/or B. If T.V. was not mentioned, circle N.A.-Y for not applicable)

4. (A) On which T.V. channel(s) did you see the commercial?

		Yes	No	Can't Remember
(24)	WNDU- Channel 16	1	2	0
(25)	WSBT- Channel 22	1	2	0
(26)	WSJV- Channel 28	1	2	0
	N.A.	Y		

(24) (B) Some people we've talked with thought the commercial was a good one and others thought it was not. In your opinion, was the commercial:

Excellent	1	Poor	4	
Good	2	Can't remember	0	Circle and skip to Q. 5
Fair	3	N.A.	Y	

(C) Please explain why you felt that way about the commercial? (PROBE)

(If no source was identified in Q. 2, circle N.A.-YY and do not ask Q. 5)

5. You mentioned that you learned about the Adult Basic Education Program in these ways (refer to Q. 2). As you recall, which one of these ways was most important in helping you decide to enroll in the Program?

(28-29) 07 08 09 10 11 12 13 14 15 16 17 18 YY

(Q. 6 is to be asked only if those who are not presently attending classes. Refer to Q. 1 if presently attending, circle N.A.-Y)

(30) 6. You told me that you are not attending classes in the Adult Education Program. What is your MAIN reason for not attending classes?

Just decided against going (for no particular reason)	0
Transportation problem	1
Classes conflicted with work	2
Babysitting problem (children at home)	3
Courses too difficult (or too much work)	4
Just didn't like it (no specific reason)	5
Wasn't getting anything out of it	6
Health problem	7
Accomplished my purpose (e.g., got the GED)	8
Other (Specify)____________________________	9
N.A.	Y

(If the respondent is not presently attending classes, skip to Q. 11 and ask the remaining questions to complete the interview).

(31) Let's talk about the classes now....

7. In regard to class attendance, would you say you go to:

All or most of the classes	1	(Skip to Q.9)
Approximately half of the classes	2	
Much fewer than half of the classes	3	

(32) 8. Generally speaking, what is your MAIN reason for missing classes?

Just decided against going (no particular reason	0
Transportation problem	1
Classes conflicted with work	2
Babysitting problem (children at home)	3
Courses too difficult (or too much work)	4
Just didn't like it (no specific reason)	5
Wasn't getting anything out of it	6
Health problem	7
Accomplished my purpose (e.g., got the GED)	8
Other (Specify)____________________________ ____	9
N.A.	Y

(51) 9. Now that you have attended classes for some time, you probably have an opinion about the Adult Basic Education Program. If you had it to do over again, would you enroll in the Program?

Yes, definitely	1	No, probably not	4
Yes, probably	2	No, definitely not	5
Uncertain	3		

10. Now then, let us talk about the classes you are attending. (INTERVIEWER, ASK EACH QUESTION FOR EACH CLASS. IF THE RESPONDENT IS NOT ENROLLED IN CLASSES, CIRCLE Y FOR N.A.)

(A). Generally speaking, in respect to what you are learning in (1. MATH, 2. ENGLISH, AND 3. SOCIAL STUDIES) do you feel that this class is helping you (1) VERY MUCH, (2) SOMEWHAT, (3) NOT VERY MUCH, or (4) NOT AT ALL, (5) D.K., do not offer?

(B). Now, about the number of students in your classes, would you say that there are (1) TOO MANY, (2) ABOUT RIGHT, or (3) TOO FEW?

(C). In relation to your keeping up with the class, would you say that it moves (1) TOO FAST, (2) ABOUT RIGHT, or (3) TOO SLOWLY?

(D). How about homework, would you say there is (1) TOO MUCH, (2) ABOUT RIGHT, or (3) NOT ENOUGH?

(E). In general, would you say this course is (1) EXCELLENT, (2) GOOD, (3) FAIR, or (4) POOR?

(F). Now, about your teachers; would you say your (MATH, ENGLISH, SOCIAL STUDIES) teacher is (1) EXCELLENT, (2) GOOD, (3) FAIR, or (4) POOR?

			(A) HELPING YOU?				(B) NO. OF STUDENTS?			(C) CLASS MOVES?		
CLASS		N.A.	VERY MUCH	SOME-WHAT	NOT VERY MUCH	NOT AT ALL	TOO MANY	ABOUT RIGHT	TOO FEW	TOO FAST	ABOUT RIGHT	TOO SLOW
(33-38)	MATH	Y	1	2	3	4	1	2	3	1	2	3
(39-44)	ENGLISH	Y	1	2	3	4	1	2	3	1	2	3
(45-50)	SOCIAL STUDIES	Y	1	2	3	4	1	2	3	1	2	3

		(D) HOMEWORK?			(E) RATE COURSE				(F) RATE TEACHER			
CLASS		TOO MUCH	ABOUT RIGHT	NOT ENOUGH	E	G	F	P	E	G	F	P
(33-38)	MATH	1	2	3	1	2	3	4	1	2	3	4
(39-44)	ENGLISH	1	2	3	1	2	3	4	1	2	3	4
(45-50)	SOCIAL STUDIES	1	2	3	1	2	3	4	1	2	3	4

We are about finished now, let us just do these last few questions.

(54-55) 11. How old were you at your last birthday?______

(56) 12. What is your marital status?

Married	1
Single(never married)	2
Divorced/Separated	3
Widow(er)	4

(57) 13. What is the HIGHEST school grade you completed?

No formal education	0	Through 8	3
1 through 3	1	9 through 11	4
4 through 6	2	Completed High School	5

(58) 14. What is your employment status?

Employed full-time	1
Employed part-time	2
Unemployed	3
Retired	4
Disabled	5
Not in labor market	6

(59) 15. In what kind of a business do you work? (E.g. city gov't, construction, retail store, manufacturing, etc.)

____

(60) 16. What is your job title? (E.G., drill-press operator, sales clerk, domestic, typist, etc.)

____

17. Exactly what do you do on your job? (PROBE FOR DETAILS)

OBSERVE AND RECORD

(61)	18.	Sex:	Male	1
			Female	2
(62)	19.	Race:/Ethnicity		
			Black	1
			White	2
			Mexican-American	3
			Indian-American	4
			Other	5

THANK YOU VERY MUCH FOR YOUR TIME AND COOPERATION

APPENDIX II

PARTICIPANT OBSERVATION DATA

The attached sheets are tabulations from the Project Reach participant observation forms which were completed by the staff members and the paraprofessionals.

The data includes the T_1 through T_5 observations for each group. The statements appear as they did on the original forms. Numbers appearing beneath the range of responses denote the distribution of the groups on the statements.

We have abbreviated the original range of response categories. (e.g., Ag.St. stands for Agree Strongly, D.K. stands for Don't Know, and so forth).

Where figures are not consistent (in respect to the total numbers in the groups), it should be noted that some members of the staff and the paraprofessionals have not always turned in completed forms.

The last few pages of this report contain selected statements made by staff members and paraprofessionals in regard to their own opinions about various aspects of the Reach operation.

THE STAFF: T_1

The staff participants were instructed to check in the appropriate space (the response category) the extent to which they agreed or disagreed with each of the following statements. The cellular distribution is based on responses from ten (10) staff persons.

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
In regard to my own understanding of Reach's objectives, I think we are indeed meeting those objectives.	2	3	1		4
Most members of the staff don't really understand many of the real problems facing the para-professionals.		2	2	4	2
As far as I'm concerned, the staff's job ends with training the para-professionals.			1	5	4
There is not much anyone can do to help the people here who have problems.		1	2	4	3
Generally, I get along well with the para-professionals.	3	6	1		
Too many special problem trainees are "let go" for matters which are directly related to their lack of personal responsibility.	1	3	4	1	1
The decision-making policies and administrators of Project Reach are too lenient.	1	6	2	1	
Staff members of Reach spend too much of their time in meetings which don't really accomplish anything.	2	3	3	2	1
Generally, I get along well with the other members of the staff.	5	5			

THE STAFF: T_1
(continued)

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
The Chicanos are treated the same as the Blacks	4	2	3		1
Our policies for dealing with the para-professionals are too harsh.			2	4	4
The administrators, not staff persons should handle problems which arise from the trainees.	4	1	2	1	2
For the most part, we do not spend enough time in actual learning situations.	1	4	4	1	
The classes we hold are really not that effective--hence, I think that they should be eliminated.			3	6	1
Our effectiveness as teachers and professionals is inhibited by our lack of authority.		3	3	2	2
We should make equipment more accessible to our trainees.	2	3	4	1	
The second-year para-professionals are quite effective in training the first-year people.	4	1	4	1	
For the most part, I understand the problems and grievances of the para-professionals in training here.	2	6	2		
To be successful with problems with staff-trainee relationships; one must be tolerant, even if it means to be lenient for tardiness, "back talk" and the like.	1	3	3	2	1
Our policies are ambivalent and too unstructured to be successfully enforced.	1	6	2		1

THE STAFF: T_1 (continued)

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
There is too much unstructured spare time.	3	5	2		
Things are generally going very well.	1	4	3	1	1
The administrators are fair in treatment to all of us as staff members.	4	3	1		2
Personal friendships, not performance, are the most important factors here.		3	4	2	1
Our hiring, promotion, and dismissal policies should be more rigid.	3	2	3		2
I agree with the impression of our Project in the community media.		1	2	2	5
For the most part, I like the way things are run around here.	1	3	1	1	4
I feel that I am in the "Middle" of what goes on here.	2	3	5		
The classes we hold are one of the most vital aspects of this training program.	3	5	I	1	
We (the staff) should meet more often than we now do in order to have an on-going awareness of what everyone is doing.		4	3	1	2

THE STAFF: T_2

The staff participants were instructed to check in the appropriate space (the response category) the extent to which they agreed or disagreed with each of the following statements. The cellular distribution is based on responses from ten (10) staff persons.

THE STATEMENTS:	AG.ST.	AG.SO	DK	DI.SO.	DI.ST.
Since the last time I filled out this 'evaluation', I have noted an improvement in our operation here.	3	2	2		2
We, the staff members have made a more conscious effort to "get along" better withthe trainees since that "heated" meeting of October 21, 1971.	4	1	5		
The new time schedule is fine.	2	5	1		2
Overall, there is not much that anyone can do to help the people in training here who have problems.		1	3	3	3
Generally, I get along well with the para-professionals.	4	6			
Too many special problem trainees are "let go" for matters which are directly related to their lack of personal responsibility.	2	4	2	1	1
The staff members do not have enough meetings among ourselves.		3	1	4	2
At this point, 1 see "less" friction between the trainees.	1	1	4	3	1
The decision-making policies and administrators are too lenient.		4	2	3	1

5

THE STAFF: T_2
(continued)

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
The Chicanos are wrong in believing that Blacks are treated any better than themselves.	5	2	2		1
In regard to my own understanding, I think we (the staff) are indeed meeting the objectives of Reach.	2	1	1	4	2
Our policies for dealing with the para-professionals are too harsh.				4	6
The working conditions here could stand some improvements in regard to promotions and raises.	5	1	1	2	1
Problems with the trainees should be handled by the administrators, and not by the staff personnel.	2	1	4		3
We are still not spending enough time in actual learning situations with the trainees.	5	3	2		
We have yet to clear up the issue of access to the equipment and its availability to the trainees.	2	1	4	3	
The second-year trainees are not doing an "effective" job in training first-year people.	1		5	3	1
To be successful with problems of staff-trainee relationships, one must be strict.		1	5	1	3
There is too much unstructured time around here.	1	2	1	6	

THE STAFF: T_2
(continued)

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
Generally speaking, things are going very well.	3	4	1	2	
We should, for the protection of our image, make an effort to rectify the "negative image" given us by the local media.	1	4	1	2	2
Authority around here is amorphous, and therefore; is less respectful in terms of "whom one should go to for action."	5	1	1	1	2
The classes are our most vital and important training devices --they are good!		5	3		2
I feel "ill-at-ease" when I want to critize something that I don't like.		4	2		4
We should make a greater effort to meet our deadlines.	8	2			

THE STAFF: T_3

The staff participants were instructed to check in the appropriate space (the response category) the extent to which they agreed or disagreed with each of the following statements. The cellular distribution is based on responses from seven (7) staff persons.

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
The objective of Reach in respect to the para-professionals was to impart the skills of the media arts. To that extent, I feel that we have met our objective.	1	4	1		
I would recommend all of the para-professionals to any industry seeking their skills; i.e., I am proud of all our trainees.		1	2	2	2
I would recommend most (i.e. 2/3) of the para-professionals to industry and business. I am proud of most of the group.	3	1	2		1
For those trainees that I would not recommend, it is because of their own lack of initiative and motivation and not the fault of the professional staff.		3	3	1	
For the most part, we have indeed gone through the major skills involved in film, television, and still photography.	1	4	2		
I think that most of the group (the para-professionals) will be gainfully employed as a direct result of this training.	1	2	3	1	
The major reason, if any, for our not meeting the stated objective of Reach has been the matter of personnel turnover within the professional staff.		2	2	2	1

THE STAFF: T_3
(continued)

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
Frankly, our trainees will not be any better equipped in the job market because this training has not been as effective as we'd like to think.		2	2	2	1
The effectiveness of the training has been hampered more by the trainees' lack of discipline and initiative than it has been by any shortcomings on the part of the professional staff.			3	1	3
The performance of the group themselves (the para-professionals) will be the major factor if they find the job market hesistant to accept them as competent people.		1	2	1	3
The classes which we have instituted for them are the strong points of their training exercise.		3	3	1	
Frankly, I feel that there has been little (if any) complementary between the "field" work and the classroom.			3	1	3
If our performance is evaluated objectively (in-and-of-itself), we should have no trouble being funded for the coming year.	1		2	1	3
Most of the films and documentaries produced by the trainees have been of highest quality and are commendable.		3	1	2	1

THE STAFF: T_4

The staff respondents were instructed to check in the appropriate space (the response category) the extent to which they agreed or disagreed with each of the following statements. The cellular distribution is based on responses from ten (10) staff persons.

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
The documentaries produced by the para-professionals have emphasized "message" more than technical expertise.	6	4			
I feel that the para-professionals have wasted (that is, not utilized economically) motion picture film.	2	3	4		1
I feel that the para-professionals have wasted (that is, not utilized economically) photographic supplies.	3	2	3	1	1
More consideration should be given to script writing than mere output of films.	4	3	3		
Our trainees do not know enough about "writing" scripts or planning films.		4	3		3
Perhaps (at this point) we should begin to hold meetings with the para-professionals to "pull together" the things they should know by now.	3	3	2	1	1
Some of the films produced are of high quality, while others are rather shoddy. That is, the quality of the films produced has not been either consistently good or bad.	5	2	2	1	
As a demonstration project, the experiences of Reach will prove invaluable for future exercises of this sort.	4	4	1	1	

THE STAFF: T_4
(continued)

THE STATEMENTS:	AG.ST	AG.SO.	DK	DI.SO.	DI.ST.
The effects and problems of Reach should have been anticipated even though it is a demonstration project: Nothing that has happened surprises me within the context of what we had to do.	1	3	2	2	2
In a demonstration project like this, much is played "by ear": perhaps we have possibly played too much by ear.	3	4	1	1	1
One of our recommendations to subsequent projects of this sort should deal with the issue of more rigid disciplinary (and administrative) guidelines that everybody should be obliged to follow.	4	4	2		
Since we began this Project with a media "kickoff" ... we ought to end it by showing the South Bend community what we've done (through the media like the Tribune)	3	2	2	1	2
All-in-all, the trainees were allowed to do too much filming on their own--without staff supervision.	3	2	3	1	1
All-in-all, the quality of the films and photographs produced by the para-professionals were of superior (excellent) taste.	1	4	3	1	1
All-in-all, the staff and teachers conducted themselves (ourselves) in a professional manner.		3	1	2	4

THE STAFF: T_5

The staff participants were instructed to check in the appropriate space (the response category) the extent to which they agreed or disagreed with each of the following statements. The cellular distribution is based on six (6) respondents.

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
The staff shares the responsibility for waste by not stressing economy or proper preparation.	1	2	1	1	1
In the case of still photography, staff criticism seems to have centered on pring sharpness and composition, rather than "photo-worthy" images.	1	4			1
While the para-professionals have produced many excellent photos, there has been a little too much indiscriminate shooting.	2	3	1		
I don't feel that any of this para-professional group will be placed as a scriptwriter.	3	1	2		
I don't feel that any of this para-professional group will be placed as a film editor.			2	3	1
Though our objectives were stated, we have lacked in "consistent direction" to realize our objectives.		1	2	2	1
Pettiness and personal selfishness has been more of a problem than "racism" or anything like that.	3	1		2	
Generally speaking, "fault" for our problems cannot be placed on any one person's shoulders.	4	1		1	

THE STAFF: T_5
(continued)

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
I feel that few of us staff did little except when it was to our own advantage.	1			2	2
Leadership, in a project like this, is a matter of administrative expertise, and not one of personality.		2	1	2	1

(Based on five (5) respondents)

	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
Overall, I believe that the following para-professionals have made a valuable contribution to Project Reach:					
A	1	3	1		
B	2	1	2		
C	4	1			
D			3	1	1
E			1	1	3
F	4	1			
G	1	1	2	1	
H	4	1			
I			3	1	1
J				1	4
K	1	2	2		
L	3	1	1		
M	4	1			

THE PARA-PROFESSIONALS: T_1

The participants were instructed to check in the appropriate space (response category) the extent to which they agreed or disagreed with each of the following statements. The cellular distribution is based on responses from 12 para-professionals.

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
Training as a para-professional has been a challenge, as well, it has been enjoyable.	8	3			1
I feel that under the present circumstances, I will be able to get a better job as a result of this training.	5	4	1	1	1
Friendships around here count more than performance.	1			4	7
Usually, I am in the middle of things that go on around here.	2	4	3	3	1
One never knows what the administrators wants; one time they say one thing, the next time they want something else.	4	2	4	1	1
Everytime I turn around, it seems that one of the supervisors is watching me.	1		2	1	8
Too much is expected of me for this to be my first experience in work of this type.		2	1	9	
Sometimes around here, if you want to make it, you have to go against what you believe.	3	2	1	3	3
The Blacks get all the breaks	1	1			10
The para-professionals (as a group) do not stick together for their rights.	2	3	2	2	3
As far as I'm concerned, things are done fairly around here.	5	2	2	1	2

THE PARA-PROFESSIONALS: T_1
(continued)

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
Rarely, if ever, do I see acts of favoratism on the part of the supervisors.	1	3	2	2	3
It's hard for first-year people to keep up with all the things expected of them.	1	1	1	4	5
Most of the time, I would say that administrators know where I am and what I am doing.	6	4	1	1	
In general, around here I believe that people do not trust one another.	1	1	1	1	8
We are required to "hang around" this office too much.	8	3	1		
I find it easy to get along with the other para-professionals.	7	4		1	
Usually, I go along with what the group does.		1	2	1	8
Most of the time, the training is too rigorous.	4	1	2	1	4
There are too many people here who go along with what the group does, and do not think for themselves.	5	1	2	1	3
We spend too little time in learning sessions like classes --which is really where I have learned most.	2	2	2	1	5
The Blacks and Chicanos need to learn how to get along better.	2	4	3		3
Getting equipment to work with is a job in itself.	2	5	3	1	1

PARA-PROFESSIONALS: T_1
(continued)

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
Some of the para-professionals abuse the rights which are enjoyed by the rest of us.	1	4		1	6
This training isn't really what I thought it would be like.	2	5	3	1	1

TIME SPENT BY PARA-PROFESSIONALS IN VARIOUS ACTIVITIES

	(0 Hrs.)	(1-2)	(4-6)	(7-9)	(10-15)	(16+)
Going out on filming and field trips.		2	4	6		
Reading to become more familiar with this line of work.		5	3	2	2	
Attending classes.		3	5	3	2	
Attending meetings.		4	2	4		2
Talking with other P-P's.		5	5		1	1
Talking with supervisors.	2	4	6			
Nothing in particular, just hanging around the office.	7	2	1	1		1

THE PARA-PROFESSIONALS: T_2

The participants were instructed to check in the appropriate space (response category) the extent to which they agreed or disagreed with each of the following statements. The cellular distribution is based on the response of twelve (12) para-professionals.

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
By now, the training has become more of a challenge and it is more enjoyable then it has been at points in the past.	8	2		1	1
I've learned more, and I feel that my chances for getting a better job have been increased because of this training.	9	2			1
I feel assured that my work and my progress have improved.	9	2			1
I feel too that the staff and administrators are taking note of my progress and I am being fairly awarded.	5	2	3		2
I have a "free hand" to do things and move at my own pace; and, I am not being watched and "pushed" too fast.	8	2			2
Things are improving.	5	3		1	3
We are not going as fast as I would like to.		3	4	4	1
Sometimes around here, if you want to make it, you have to go against what you believe.	4	2	2	4	
Although I get along OK, I feel sometimes that I'm treated like a "kid" and not as an adult.	2	1	1	3	5

PARA-PROFESSIONALS: T_2
(continued)

THE STATEMENTS:	AG.ST.	AG.SD.	DK	DI.SD.	DI.ST.
As far as I'm personally concerned, things are done fairly around here; however, that may not be the case for other trainees.	3	5	1	2	1
If there was ever any "friction" between Chicanos and Blacks, it is less of a problem at this time.	5		2		4
People seem to trust one another more now than at some earlier points.	5	4		3	
I still hold my views in the best interest of Project Reach; even if that means a disagreement with the other para-professionals.	8	1		3	
The problem of getting equipment is now less a problem than it was before.	8	2		1	1
The staff, for the most part, are doing their best to make this training a comfortable exercise for all of us.	9		1	1	1
Most of the time, I don't blame the staff for the problems that we have.	9	2	1		
Some of the para-professionals abuse the priviledges and rights of the rest of us.	4	2	1	5	
I find it easy to get along with the staff.	2	4		4	2
The class which we must attend is a waste of time; and we ought to find some other way to spend that time.	1			4	7
The new time schedule is fine.	10			2	

THE PARA-PROFESSIONALS: T_3

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
One of the objectives of Reach was to teach us the skills of the media arts (that is, film, t.v., and still photography). I feel, to that end, that Reach has reached one of its objectives.	10	2			
In terms of my performance as an individual, the teachers and staff here will recommend me to businesses seeking my skills.	1	7		3	1
In fact, I think that the staff will give good (positive) recommendations to most of us para-professionals.	4	3	3		2
In terms of my knowledge of the field, I feel that we have (at least) been exposed to most of the important things that one should know about the media arts.	7	3		1	1
Overall, I feel confident that most of us para-professionals will get a better job as a result of this training.	3	2	3	2	2
We have had access to the most modern equipment during this training period.	8		1	1	2
We have had the best teachers available in this area during this training period.	3	4		3	2
If we don't make it as photographers and film-makers, it certainly cannot be blamed on the staff.	5	3		2	2
My field work has given me the freedom and opportunity to do exactly what I thought was valuable during this training.	3	3		1	5

PARA-PROFESSIONALS: T_3
(continued)

THE STATEMENTS

Participants were instructed to check in the appropriate space the extent to which they agreed or disagreed with the following statement as it applied to each of the staff personnel:

___ ______, (position of that person on the staff) has been a good asset to Reach and to my own development as an individual in this training.

	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
A	9	2	1		
B	5	2	1	3	
C	7	3	2		
D	6	1	5		
E	4	3			2
F	10	2			
G	6		6		

Some respondents did not complete all items on this section of the form.

THE PARA-PROFESSIONALS: T_4 and T_5

(Based on ten (10) respondents)

THE STATEMENTS:	AG.ST.	AG.SO.	DK	DI.SO.	DI.ST.
Now that things are winding up, I feel that I have become a skilled person.	5	5			
The training here has given me a better sense of confidence in looking for a job.	6	2	2		
I do feel that I can find employment in the field of media arts.	2	6	1		1
Overall, this training will mean little in increasing my income and status.		4	3	1	2
While this has not been a total waste-of-time, it has been less than I expected.	1	3	1	2	3
The faults of Reach and its problems cannot be placed on the shoulders of any one individual.	5	2	1	2	
The staff has done little around here except when it was to their own advantage.	5	2	1	1	1
We have had what I consider the best leadership and administrative direction.	4	1	1	2	2
There has not been enough "give-and take" between the staff and the para-professional group.	2	4	3	1	
I think that I (as an individual) have done my best; any shortcoming is the fault of the staff.	1	1	3	1	4
I feel that I am adequately trained to perform any task in the typical 16 MM operation.	4	5	1		

THE PARA-PROFESSIONALS: T_4 and T_5

THE PARA-PROFESSIONALS'
FELT COMPENTENCIES IN JOB CLASSIFICATIONS
IN DESCENDING ORDER

Videotape operator	(6)
Film Editor	(5)
Audio Specialist	(4)
Cameraman	(3)
Lightening Specialist	(2)
Still Photographer	(1)

THE PARA-PROFESSIONALS' EVALUATION OF TEACHERS AND CLASSES

The participants were instructed to rate their teachers and classes in respect to the following points of evaluation. Rating follows the 1-thru 4 format; 1 meaning Excellent, 4 meaning Poor.

POINTS OF EVALUATION:	THE TEACHERS:											
	Teacher 1				Teacher 2				Teacher 3			
	E	G	F	P	E	G	F	P	E	G	F	P
For the most part, this class is	2	4	6		5	6	1		3	4	3	2
In terms of his knowledge of the subject matter, the instructor is	2	6	3	1	4	8			1	6	4	1
In terms of this instructor's respect for students' questions and differences of opinion, he is rated	4	3	4	1	2	5	4	1	2	5	4	1
His supervision and help in filming techniques is	2	4	4	2	5	4	3		2	5	4	1
His interest in the para-professionals as individuals is	3	2	4	3	5	5	2		4	4	3	1
His ability to 'make us think for ourselves' is	2	4	5	1	5	6	1		2	7	3	
As far as availability and consultation for assistance, this instructor is	1	2	6	3	6	3	3		3	4	4	1
The general quality of his instruction and production supervision is	2	3	6	1	6	5	1		2	6	4	
His ability to motivate the para-professionals is	2	4	5	1	5	6	1		1	8	1	2
The relevance of his classroom instruction to our field work is	1	5	3	3	10		1	1	2	5	4	1
Compared to other instructors this instructor is	1	5	4	2	8	4			1	8	2	1

THE PARA-PROFESSIONALS' EVALUATION OF TEACHERS AND CLASSES
(continued)

POINTS OF EVALUATION:	THE TEACHERS:											
	Teacher 1				Teacher 2				Teacher 3			
	E	G	F	P	E	G	F	P	E	G	F	P
His preparation seems	3	1	6	2	6	4	2		2	5	4	1
Compared with the other classes, this one is	1	4	3	4	8	3		1	1	6	5	
The work load, and the expectations of this instructor are	1	4	6	1	5	5	2		2	4	6	

ADDITIONAL COMMENTS FROM THE STAFF*

*Parenthetical expressions are interjected by the researcher in order to clarify the context and syntax of the comment made.

T_1 AND T_2

"I have not gotten to know the para-professionals that well ... so I guess I am unable to comment on them."

"The para-professionals need more direction."

"We have failed in locating certain troublemakers (in respect to staff and para-professional relationships) in the lot of the para-professionals."

"We have never thought about the fact that our 'bad image' in the local media may result from our not meeting deadlines."

"... our greatest downfall has been that too much damn time is just 'whiled-away'. This is both at the individual and work crew levels."

T_3

"The faults of Reach does not lie in our being inherently bad people ... we have lacked proper direction, dedication, and even inspiration to our higher goals."

"There's too damn much pettiness around here."

"Some of the staff have spent too much time in 'extra-curricular' activities to give the para-professionals any feeling that the 'higher-ups' were really sincere about this thing."

T_4 AND T_5

"The staff shares in the responsibility for waste by not stressing economy or proper preparation (concept outline, script, editing techniques, etc.). In the case of still photography, staff criticism seems to have centered on print sharpness and composition; rather than finding 'photo-worthy' images. This had led to indiscriminate shooting."

ADDITIONAL COMMENTS FROM THE STAFF (continued)

T_4 AND T_5

"The value of Reach is in its role as a pioneer, and like all pioneers it can show its successors a little of what to do and a lot of what not to do. In terms of proselytizing the ABE program and outfitting the para-professionals with minimal skills, it has been a success. It has not, however, seen those skills come to fruition or develope an acute awareness of the media in the para-professionals. In other words, it is turning out 'rough-cut' technicians; not film-makers or even polished craftsmen ... but, then again that may be an unrealistic goal."

"In respect to shortcomings, they rest equally on the para-professionals and the staff (also, to an extent, with the idea of the program--to recruit people to fill a gap rather than to respond to a demand from people vainly trying to gain admittance to the profession). To compound this matter, many of the students were recruited more because of the ideology they espoused than because of an aptitude of motivation for this line of work."

"The Director of Reach has shown considerable leadership and has shown great understanding toward all of us here."

"The Director has been easy to cooperate with and work with ... The ______________________ has been very hard to work with, and mostly inaccessible."

"My comments on the staff association with the Director and Associate Director would only compound an already tedious relationship ... maybe I'll tell them myself."

"I believe too many decisions were made democratically. This contributed to the polarization of ethnic groups within Reach and encouraged disagreements within the para-professional group."

ADDITIONAL COMMENTS FROM THE PARA-PROFESSIONALS*

*Parenthetical expressions are interjected by the researcher in order to clarify the context and syntax of the comment made.

T_1 AND T_2

"To me, (we should not worry about improving staff and para-professional relationships); it is too late for the staff and administrators to change."

"I am never sure of that staff and administration anyway."

"They (the staff and administrators) ought to be more definite. I don't feel that they function as a smooth group."

"The staff has been fair with us up to now. In fact, they've taken too much from some of the para-professionals as it is. They ought to tighten up screws and work with those (of us) who are willing to learn from them."

T_3

"The reason I have not written comments is because I feel that I cannot trust (the anonymity) this survey ... it could be used against me; and when the deal goes down, I need a job."

T_4 AND T_5

(Reach's greatest problem) "... is ________ way of using ________ to do the dirty work and the staff's way of creating racial problems that really don't exist."

(Reach's greatest accomplishments were in)...our first year of operation."

"We didn't have enough training in cinematography."

APPENDIX III

INTERVIEWS WITH ADULT BASIC EDUCATION STUDENTS

The following pages contain three interviews of students in the South Bend Community School Corporation's Adult Basic Education Program. Although the interviews contain numerous perceptive observations we cannot assume that they are representative of the feelings of all South Bend's Adult Basic Education students.

INTERVIEW NUMBER ONE: MR. WILLIAM TURNER

Mr. William Turner: "Without giving me your name, I don't need to know that, please tell me a little of your background in relation to how you came to find out about Adult Basic Education in South Bend, Indiana?"

Interviewee: "O.K., I'm 26 years of age. I come to South Bend at the age of 17 ... which we and my family moved here from Lima (?) Miss. I attended school up to the seventh grade in Miss. whereas I had to help my father work to support a family. There were five boys and two girls in my family. After coming here to South Bend, I was unable to find a substantial job. I heard about the Adult Basic Education program through a television commercial. Upon then, I became interested in it, and about a week later a young man from Project Reach come by the house taking applications from individuals that wanted to apply for the Adult Basic Education program."

Turner: "Tell me; what do you think...why are you attending Adult Basic Education Classes?" (What goal do you have in mind?")

Interviewee: "I hope to someday to receive a diploma that is equivalent to a high school education ... and possibly to further my education so that whereas I can get a job that I feel is the kind of job that I'd like to work in ..."

Turner: "You said that you attend classes at Linden School. That's one of the places where a lot of people signed up. They never came to classes, or they came a few times and then dropped out. Now you also told me that you know some people who have dropped-out. Why do you think a lot of people have dropped out?"

Interviewee: "I think one of the reasons was that because the teachers wasn't able to work with us on a one-to-one basis whereas we were in a state of confusion most of the time. Not to say that we didn't have the proper-type books ... some of us couldn't even add or subtract and some of us were more advanced than that. And then, we had a mixture between Blacks and Mexican-Americans in the classroom whereas the teachers could not even speak Spanish whereas we had a bunch of problems in the class."

Turner: "Ah, of the classes that you took (and now take), do you think that what you are learning is relevant ... (or let's say, can you) what you learn inside the class, can you bring that back into your everyday life in terms of ... is it relevant for your everyday life?"

Interviewee: "I think I would say its needed to the sense whereas I have not progressed from the level that I thought I would progress. Mostly of what I have learned now, I already had known already ... I don't think the class was moving on a pace whereas I would want to keep up with what was going on in class."

Turner: "When you miss class on a given night, what is the greatest reason for why you might miss?"

Interviewee: "I miss I guess because I don't really have the urge to go."

Turner: "O.K, we've talked about a lot of different things. So, to sorta sum up, in terms of what you are dissatisfied about, what would you suggest that the people at South Bend Public School Corporation, or even the people at Project Reach ... what might be done to improve the classes or to do something to keep such a (high) drop-out rate, and so that people won't be dissatisfied?"

Interviewee: "First, I think that they should try to get some teachers that want to be in the program for the idea of teaching people and not for the idea of being there to say that they helped out in a situation. Also, I think that the means of getting people in the classroom was a good idea of flashing it over the television, radio, newspaper ads, and such-and-such. But, once they got us to come to class, they had nothing really to keep us motivated in terms of 'why should we stay in class'."

Turner: "Excuse me, but are you saying in a sense then. Now let me try to para-phrase what you are saying. Would you agree with me if I said that ... that the actual product then is not what it was advertised to be? As if to say that somebody had 'sold' you a package and told you that its' got four pounds of something in it ... but, when you get the package, its really two pounds of that, and two pounds of it is the wrapper. Would you ... is that the kind of thing you're saying?"

Interviewee: "Right. I think their intentions was good. But, after we delivered, I don't think they delivered to us the way they said they would."

Turner: "I see, well, going further what else might be done to improve ... ah in regard to say materials? Do you think there are enough materials for the students?"

Interviewee: "No. I don't think we had the proper type materials that we needed especially when some of us were on one level and others were on another level ... and we all were studying (you know) the same book whereas we wasn't progressing."

Turner: "I'm not asking you to draw a bad comparison, but, I find you as one of the persons that I've interviewed to be ... well, a little more concerned about it. Do you consider yourself above most the other ABE students, and if you do, why?"

Interviewee: "No, I don't consider myself above them, but I have got a certain amount of ambition to want to obtain my high school education, and I don't like to start on something and then be left down in the middle of it."

Turner: "Well, who then let you down? If you've been let down?"

Interviewee: "Well, I think possibly that the school system and the choice of teachers was one of the main reasons for the let-down. And then, I don't think Project Reach did their job in following up and finding out what was actually going on in the classroom ... to see whether or not we were actually getting what they said we was going to get out of the program."

Turner: "O.K., one of the things that we always want to get at is ... if you had to do this whole thing over again, ah, would you do it?"

Interviewee: "Ah, I'd like to say that I still want my high school education and that this is the ... this is the only way of me getting it through this Project Reach program, yes I will do it again ... but hopefully there will be some meaningful changes whereas I can obtain my degree."

Turner: "Thank you very much."

INTERVIEW NUMBER TWO: (BILL TURNER)

Turner: "You agreed about three weeks ago, that you would do this audio interview with us. I want to ask you some further questions about your participation in South Bend Adult Basic Education classes. But, before we do that, I would like to know just a little about you. Can you give me a sort of brief sketch about your background?"

Interviewee: "I'm 43 years old, and I came up here to South Bend from down in North Carolina. I think it was about (let me see) about 25 years ago ... and I went to school for 5 years, and let me see ... what else. My husband, he used to work over to Bendix. But, they laid him off, so now we having a pretty hard times cause we got seven kids at home ... and we living over there and the man want his rent money ... and I just don't know."

Turner: "Tell me, madame, ah how did you first come to learn about the Adult Basic Education in which you are now enrolled at the present time?"

Interviewee: "Well, I ah, saw some posters out here on the wall (at the block) ... and I saw one of my friends on the television on a commercial and ... and then one of them boys from up there at Notre Dame came down here talking about it... so it sould like a pretty good thing, so I tried it."

Turner: "What did you expect to get out of Adult Basic education ... could you tell me that?"

Interviewee: "Well, I ain't never had nothing and they told me that I could go on, and if I did good, I could get my high school and I might be able to get a job ... and with 7 children and my husband laid off, I need a better job real bad."

Turner: "What is it that you do right now ... what is your work?"

Interviewee: "Well, I clean up a lady's house over in Twickingham (on Twickingham) Hills three days a week ... and I take in ironing at home."

Turner: "You said you attend classes at Colfax School. Exactly what are the courses that you take?"

Interviewee: "I take a course in arithematic ... and English ... and something they call current events ... social studies I think they call it too."

Turner: "Do you feel that ... let's take ... for example your math class and arithematic. Has that helped you in terms of keeping up with your grocery bill and being able to add better ... you know, just to figure out things ... your income tax and stuff like that?"

Interviewee: "Yea, its' helping me a lot but ... son still has to help me some because they go a little too fast and I miss a lot."

Turner: "What about those classes they call 'current events'. Exactly what ... what is that all about, and what do you think of your teachers?"

Interviewee: "Oh ... we talk about everything in that class ... everything that we ... see on t.v., and hear on radio and read in the papers and stuff. And they talk about this stuff ... (wait a minute) ... what they call it ... ah, consumer education. We talk about how to buy food, and how to buy groceries ... how to buy clothes, furniture ... and all that kind of stuff. And ... it's pretty good ... Yeah. What was that other question you asked me?"

Turner: That other question was about the teachers ... what do you think of them?"

Interviewee: "Oh year ... ah, I don't know ... I guess they know more than I do, so its hard for me to say ... but, sometimes they treat us like little children ... and I don't like that too much. But most of the time I ... well, they o.k."

Turner: "Some of your friends ... maybe I shouldn't say 'some of your friends' ... but you ... you earlier told me before we started this interview about some of your friends who've dropped out the Adult Basic Education classes ... now, if you know any people who've dropped out; what do you think is their main reason for having dropped out of the classes?"

Interviewee: "Well, some of them dropped out because they just old folks, and you know during the cold its hard for old folks to get out and get out in all that old messy snow and stuff ... that we have up here. And, one of my friends was telling me that they just 'didn't like it ... didn't like it.' But, I think it was a good school because ... good thing to go to. But, sometimes I just couldn't go because with all these children, you gotta stay home sometimes ... because the children need you ... and when they need you, you got to be here."

Turner: "Assuming that ... well, let me say it this way ... Next year there might be another class ... another session of Adult Basic Education ... if you had it to do over again, would you enroll in South Bend Adult Basic Education again?"

Interviewee: "I probably would ... 'cause ... ah, you know like I say ... I enjoyed it most of the time ... but, that's too far ahead and I just can't say now what I would do really."

Turner: "What would you say ... ah we're about finished now. What do you think might need be done to improve the whole classes and the whole South Bend Adult Basic Education Program ... ah in terms of the teaching ... and also what do you think might be done to keep people interested in it (we've had a high drop out rate) ... what do you think needs to be done to keep the people coming to the classes?"

Interviewee: "I don't know ... that's a hard question ... some folks just ain't gon come no way ... but ... you know, like I say ...

if them teachers didn't treat us like we was little babies and stuff ... a lot of more people might stick around. And, let me see ... what else. Well, I don't know what else."

Turner: "I meant to ask this earlier, but what did you think of the commercials that you saw on t.v. about Adult Basic Education?"

Interviewee: "Oh ... they was pretty good ... I saw some of my friends up there and that was real nice ... I wish I could have been in one and been on television."

Turner: "Thank you very much."

INTERVIEW NUMBER THREE: (BILL TURNER)

Turner: "Our next interview is with a Chicano respondent to our survey ... and before we start I'd like to ask you (without giving your name) just give me a little of your background and ... things in regard to how you happened to end up in South Bend, Indiana, and your education, your family and that kind of thing."

Interviewee: "You said ... you wanted me to tell a little bit about myself ... well, I come from Texas. From Brownsville ... and my father and my mother have, well there is at least eight of us. I am the second child to the oldest. ... I feel very responsible to my family, and ... we have to all work together and even the little ones ... even my little six-year-old brother ... and my little eight-year-old sister ... must all work together as a family. Coming from Brownsville, Texas ... ah, about five years ago ... my parents didn't have any money to make the trip ... but we managed to borrow things ... from some good neighbors there ... and after my father borrowed about $400 from a good neighbors ... we started on our long trip ... and a 1959 Chevrolet ... and (all the kids) (it was a bad trip ... cause all the kids started to get sick and then we finally got up here and then we started ... we went to a ranch ... I forget the name of the ranch (what's the name of that ranch) ... well, anyway ... we started working there for the whole summer. This was in Indiana, ... oh, I think it was in Plymouth (they call it). And, one weekend we decided to come over here to ... (what's the name of that place) that's it ... South Bend ... and then, we looked for Chicanos there and they were asking us ... (you know) ... how they got here and things like that. And, they were telling us they were from Texas too ...

We were asking them if they knew anybody here who could help Chicanos ... and these friends that we had just met referred us to this agency ... (what they call it) ... El Centro, that's it. El Centro ... and then we ... well, my father and my mother (and me being the oldest there) I'm 29 years old you see ... little bad luck about finding a husband ... but anyway that's beside the point ...

We went to El Centro and we started asking questions ... (you know) ... What do you people do for Chicanos? Because you never can tell when things can happen and you need assistance. Your little brother get sick ... or I get sick. I am pretty healthy all my life but you never can tell ... I might get ... you never can tell ... just get sick period.

And then we came to El Centro and we met with this man--oh my goodness what's his name. I think it was Lupe Rochas ... and he started to explain all of the services that he had there. And one of the things that he told us was the educational program that they have there for migrants. And, its really very interesting because I always wanted to go to school, but I never got the opportunity because I always had to help my family ... and I got very interested and ... I started to meet more people that had settled here in South Bend ... and (I don't know) I just thought it was pretty nice if I could stay here and learn a little bit.

I really wanted to get ... I don't want to work in the fields any more ... I want to ... I just want to find a good job ... I want to know how to read better, and how to write better, and I always wanted to be ... what do you call these people who go out and interview other people ..."

Turner: " ... a social worker ..."

Interviewee: "No, not a social worker ..."

Turner: "I don't want to cut things short, but let me ask you some specific questions now. We can assume then that you first found out the Adult Basic Education program through Mr. Lupe Gonzales at El Centro. Exactly what did he tell you could expect from Adult Basic Education here in South Bend, Indiana?"

Interviewee: "He told me that I would have to come and take classes here at El Centro and that some professional teachers here from South Bend schools would come over and teach us English, math, and other basic courses. And, of course, I got very interested in this because I always wanted to learn more math and English."

Turner: "How did you like your classes? ... in Adult Basic Education here in South Bend?"

Interviewee: "The classes were alright except I thought that the teacher was teaching the English very fast and I feel that she should slow down a little bit ... and I think that instead of trying to make us learn a lot ... that if we went slower, we could learn better."

Turner: "Do you feel that you really got something out of Adult Basic Education? ... What I'm trying to ask is: Do you think that what taught was (like) relevant to your every-day life?"

Interviewee: "Relevant? ... What's relevant?"

Turner: "By relevant, I mean that there is some connection between what you learned in the class and what you had to do everyday as as a person ... you know what I mean ... Let me restate the question:"

"Do you find that what you learned in the class, you could use in your everyday life? Do you understand now?"

Interviewee: "I think that its taught me a little bit. Because one of the things that I really enjoy doing is cooking ... and up until I started going to school, I use to cook measuring the things that you put together (you know) when you're going to bake something like moles, pozole, and tomales ... you just measure them in your hand--that's what my mother taught me how to ... for instance when you want to put salt in it, you just measure it in your hand. But now, I can get a cookbook and I could follow the recipe and I could now ... I turned out to be a very good cook."

Turner: "That's fine! One last question ... if you had this to do over again, would you re-enroll in Adult Basic Education. And more than that, would you advise any of your friends that this would be a good thing for people like yourself to do?"

Interviewee: "Yes sir! ("Mire Senor, lo qiro decir") ... What I'm trying to say is ... is that I want to go to Notre Dame, so you realize that I have a long way to go so I have to continue and work in this classes ... and I'm going to inquire on how to get to the University ... and then I will learn a lot, and I will make something better than what I am now."

Turner: "Thank you very much."

APPENDIX IV

ISSUES OF REACH

Project Reach is a federally funded demonstration project designed to discover new and economical means of increasing the enrollment in the Adult Basic Education (SB ABE) classes of the South Bend Community School Corporation.

Project Reach is currently exploring two unique ways of promoting SB ABE. The first of these is a para-professional training program. Six ABE students are hired each year for full-time employment at the project. During their first year, they are subjected to rigorous training in the media arts, at the conclusion of which they are capable of making films and television programs as well as still photographs. To maximize the effect of this learning, the para-professionals then plan and film 60-second "spot" commercials about SB ABE for public service use by the three local television stations. Also, they work on other projects such as documentaries to be shown in the ABE classes. The second tactic is a broadcast enrollment campaign utilizing the work of the para-professionals. Their "spots" are sent around to the local stations during the primary registration drive of the SB ABE classes. These TV and radio spots are coordinated with a door-to-door recruitment drive.

At the conclusion of the two-year project, it is hoped that the combination of professional know-how and para-professional advice will have greatly increased ABE's impact into the South Bend community; and, in addition, the para-professionals will be thoroughly skilled in the media arts of film, television, and still photography.

REACH 1

Reach 1, September, 1970, is devoted to the past of the project in an attempt to bring you up to date on the events that have transpired during the project's first year. Due to the space limitation, the explanation herein will be a cursory one. More detailed information will be a part of subsequent newsletters.

Project Reach is funded by the U.S. Office of Education under section 309 of the Adult Education Act of 1966 (P.L. 89-750); Grant No. 0-70-5157 (324); Project No. 242063
Samuel D. McClelland, Project Director
Roy Lewis, Associate Director
Raymond Welch, Business Manager
Jennifer Luhrs, Graphic Artist
James O. Baxter, Public Information
Tom Shine, Associate Producer
Carol McCoy, Secretary

From the proposal:

"The Adult Basic Education program of the South Bend Community School Corporation is in its fourth year of operation. Over these years more than 900 adults have enrolled in its adult basic education classes at neighborhood centers around the city. Despite this very promising beginning the South Bend program, in common with adult basic education programs all over the country, has hardly scratched the surface of the problem. In 1960 there were over 25,000 adults in Saint Joseph County with less than an eighth grade education, and subsequent migration has made the statistics even more appalling. We cannot be content with training only a few hundred of the more than 25,000 people who need basic education. We must look to the day when we can enroll and teach a much larger number of students. Unfortunately, funds for adult basic education are limited, and we will not be able to reach many more people unless we can develop more effective and economical methods of promotion."

Past

Director Sam McClelland and Associate Director Roy Lewis visited the National Urban League Conference in New York July 20-23. Groups attended were "Economic Development in the Black Community" and "The Realities of Power." While in New York, Mr. Lewis investigated the Harlem street academy programs, with the design of beginning one in the South Bend area. The various storefront schools are successful with the dropout because they have found ways of making his learning more meaningful and relevant.

Future

Project Reach and SB ABE are maintaining a full-scale-saturation newspaper, radio and television campaign prior to ABE's registration drive slated to begin in September. ABE and Project Reach hope that the new ads, created by Project Reach ABE students, will entice a greater enrollment; and that the person-to-person campaign, also under the auspices of Project Reach, will lead to an unprecedented enrollment figure.

Present

Six new para-professionals began work at the Project Reach facility on the Notre Dame campus. Monday, August 3, marked their first full day of activity; they were shown the film laboratory and television studio in detail after which Associate Director Lewis and Cinematographer Francisco Martinez briefed the new employees on their duties and responsibilities as para-professionals at Project Reach.

Meanwhile, the six experienced para-professionals continue to work on their ABE spot commercials. Ten such films are being printed and will be ready for distribution to the local television stations on schedule.

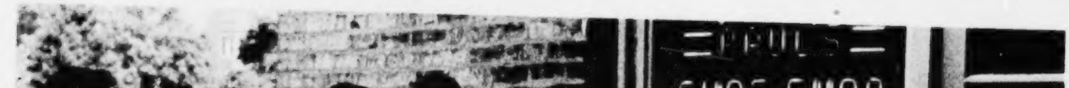
PHOTOGRAPHS BY PROJECT REACH PARA-PROFESSIONALS:

Rene Garza
Ed Jenkins

4

PRESS
DIESEL
FUEL ONLY

5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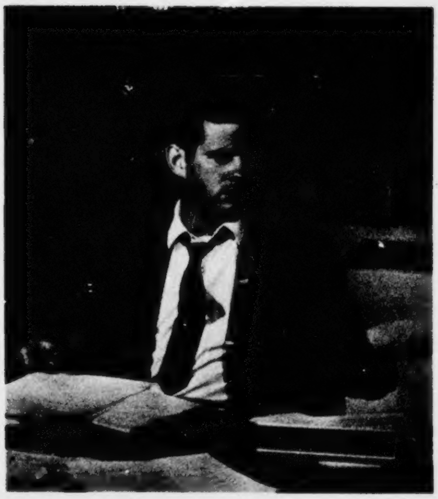

Adult Basic Education programs have been reaching only a small percentage of those adults who need basic education. We must develop more effective and economical ways of promoting and teaching adult basic education. This is the reason for PROJECT REACH's existence.

In our second year REACH is pursuing two promising methods of increasing the relevance and effectiveness of an adult basic education program. First of all we train adult basic education students as media para-professionals and hire them to fill important positions on the project staff. These para-professionals foster better communications between school and community. They bring the ideas of the community into the educational establishment; they act as ambassadors for the adult basic education program in their community; and they demonstrate to their peers that basic education can bring tangible success. REACH's second tactic is a media enrollment campaign. This campaign, scheduled for September 1970, will combine unrehearsed documentary-style, television and radio testimonials, newspaper advertisements and other media promotions with a person-to-person, peer-to-peer canvassing effort.

The conviction which underpins REACH's entire effort is our belief that direct communication is the most effective, honest, and persuasive communication. Because of this conviction we train adult education students to film or video-tape other adult basic education students airing their feelings about the South Bend Community School Corporation's Adult Basic Education classes. These comments are then edited, and made into films exploring the promises and problems of adult education. The editing, of course, is done entirely by the adult education students. Similarly, in our person-to-person enrollment canvassing, present and former adult education students visit potential adult education students from their own peer group in order to persuade them to take classes. Who could doubt the value of an honest, face-to-face testimonial in English or Spanish by a peer who has been there?

PROJECT REACH was designed as a two-year project. Our first year was devoted to para-professional training, and limited television and film production. We are on schedule, and our training and production have progressed most satisfactorily. In the second year of PROJECT REACH we are adding the intensive broadcast promotion campaign, the person-to-person enrollment campaign, and we are intensifying our REACH film and television production.

To evaluate our efforts we will use a combination of action research (closely related to the field-oriented research of anthropology), adult basic learning pre- and post-tests, audience and market-research, and content analysis. We will also be evaluated by an outside agency.

We hope that our evaluation of the unique methods of PROJECT REACH will further the development of better local, state, and national adult basic education programs. At the same time, PROJECT REACH will be of immense value to the South Bend community.

SAMUEL D. McCLELLAND
PROJECT DIRECTOR

Do you know someone who should be receiving this newsletter?

We would appreciate it if you, judging by the content of this newsletter, would pass it along to anyone you know who might be interested; or send us his name and address.

Write back on the reverse side of card below. Comments on the activities of the project are welcomed. More information is available upon request.

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Addressee

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Postage Stamp
Necessary
If Mailed in the
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The 1970 registration drive of the South Bend Adult Basic Education (SB ABE) classes began with a kickoff press conference at Notre Dame's Center for Continuing Education. The gathering featured a slide presentation by Project Reach Director, Samuel D. McClelland, and brief comments by Lewis Powell, Edward Myers, and Joseph Luten of the SB ABE program and Roy Lewis, Associate Director of Project Reach. Mr. Powell, Mr. Myers, and Mr. Luten thanked the project for developing a comprehensive enrollment campaign and expressed their desire to continue working with Project Reach throughout the year.

The highlight of the afternoon meeting was the presentation of commercial "spot" announcements filmed by Project Reach para-professionals. Of the 33 commercials readied by the six Project Reach employees, ten were carefully selected for use in the South Bend television market. These ten testimonials by ABE students powerfully communicate the value of adult basic education.

Representatives of the three local television stations were present as were reporters from the city's newspaper. Filmed coverage of the event was a part of each station's evening newscasting.

PEER-TO-PEER CANVASSING

2

The 1970 SB ABE registration drive coordinated by Project Reach used two tactics. The first of these tactics was a campaign aimed at acquainting the masses with the availability of adult education in South Bend. The promotional devices employed were television and radio advertisements (produced by the Project Reach para-professionals); matchbooks with the information number; and posters carrying the message, "Read. Write. Figure. For free classes call 283-3222." The second tactic was to contact as many potential students as possible personally during a peer-to-peer, door-to-door recruitment drive. This part of the registration drive was accomplished by the para-professional staff of Project Reach with the help of the project's professional staff. Although exact figures are not available yet, Director McClelland estimates that 600 have enrolled.

At the conclusion of the registration drive conducted by Project Reach, many means of evaluating the efforts are explored. Of invaluable assistance to the staff in its estimation of effective and ineffective ways to recruit new students are the Project Reach para-professionals. They have already travelled the route many of the students are now taking. Their advice has served as a guideline throughout the year, and their conclusions about the registration drive can add new insight into the feelings of their peers. Excerpts of some para-professional comments on the enrollment campaign are printed below.

OSCAR LOTTIE: Some areas I got good reception; in some areas I ran into quite a few who just weren't interested. One evening I encountered something that was kind of interesting, I think. I went to the door and knocked, and this lady—she was in her 70's—she came to the door. I told her my business there; and she said, "Oh, God! The Lord sent you here because my daughter is here, and I had been telling her all the time to get in one of those classes." So I went in and the daughter signed up; and as I was about to leave, it struck me that I hadn't asked the mother. So I said, "What about you?" She said, "I can't read either, but I am too old." I said, "No"; and she said, "Well, I just don't know." I said, "Now, the Lord sent me here because you just said so, and the Lord probably don't want me to leave till you sign." She laughed and said come back on in; and she signed; and that was one of my most interesting cases.

RENE GARZA: The best way to approach people is to tell them what you are doing and what you are trying to do, explain to them the whole thing about Adult Basic Education and tell them what the centers have to offer, the G.E.D., the classes. . . . Most people thought the door-to-door was a good idea. One woman said she wanted more education. She had quit school. All her kids were in school, but she was scared. I told her I was going; I had quit in the eighth grade. She said she'd try. This woman had seen the spots on television, and noticed the one that talks about pride and not being scared to go back. One guy told me he was embarrassed. I told him about me.

If they can see that you are scared they will turn you out. I would tell them about the lady whose picture's on the registration form. She has 18 kids, 12 in school, and she went back to ABE.

MARGARET ROSAS: A lot of people, they don't care for it. People would say, "Is someone putting me on, is this some kind of joke?" They didn't give me a chance to explain what I was doing. We had one teacher who helped. We appreciated his help.

I talked to several ladies who said they had been watching the spots and said they were interesting. Everybody said the posters were attractive. I carried a box of matches in my purse and left some wherever I went. The matches were all over town, you couldn't miss them.

Read.
Write.
Figure.

On one street five ladies in a row said they had seen our community messages. They said they told it like it was, they liked the way they were made.

Some of them, like one lady, said she was going to register but she didn't know where. I told her. That's what's so important about the canvassing. People sometimes don't call for the information, but they'll sign up if you come to their door. This lady had seen the spots but just didn't call even though she signed up when I came to her door.

One lady said she had seen Rene. In a bank where we were putting a poster up, one lady right away wrote down the number. She called and registered.

You can't ask questions. Tell them. Explain what you're doing.

AGUSTIN MEDINA: Some people aren't interested. One person said I was trying to make a buck, that's all.

4

SAMUEL D. McCLELLAND: Project Reach is a complex yet relatively inexpensive program with both a national and a local focus. The primary task of Project Reach is to study the effect of direct, peer-to-peer communication in an adult basic education enrollment campaign.

One method used in this enrollment effort is the person-to-person recruiting drive described earlier in this issue of REACH. In this drive, current and former adult basic education students together with other volunteers attempt to enroll their peers for adult basic education classes. This drive puts the emphasis on real adult education students telling their authentic stories in direct, face-to-face confrontation with potential students.

The second method used in our enrollment effort is an extensive promotional campaign using radio, television, film, and print. Here again we put the emphasis on real people who tell their unrehearsed, true stories in whatever way they choose. The television spots, for example, are pure, direct cinema. Likewise the radio spots are real, unrehearsed conversation. The photographs for our printed materials are of real people in unposed situations. All the copy which we use to promote adult education classes is transcribed from audio-tapes of real adult basic education students and their peers.

We insist on ultra-direct communication even though it would have been simpler and faster (if more costly) to have contracted with commercial production houses for the traditional, slick product. We insist on this degree of honesty for good research reasons. Indeed, if our media efforts did not really "tell it like it is," there would be little point in trying to study the effect of "direct, peer-to-peer communications."

The fact that unfiltered reality is essential to our effort is a major reason for the relative complexity of the Reach approach. Since few true "direct communication" materials are available in the adult basic education field, Reach must produce its own. Although it would have been possible to contract for the preparation of such materials with photographic, graphic, and film production houses, the cost would have been very high. The Television Bureau of Advertising, for example, estimates that the Midwest production of a single one-minute, documentary-style television commercial (using the double-system, internegative method required) costs from four thousand dollars to six thousand dollars. Film industry estimates of the cost of our longer films runs from thirty thousand dollars to forty-five thousand dollars for each half hour. The prices for radio production and for printed materials are also high. Since our demonstration effort is limited initially to a single market, this expensive outside production was not feasible. Moreover we could not be certain that outside contractors would remain true to our objectives.

We decided to produce the materials ourselves. Instead of hiring our own group of skilled professionals, we employed local adult education students and then trained them in the sophisticated film, sound, and still-photography techniques we required. This enabled us to use adult basic education students of the appropriate background to interview, audio-tape, photograph, and film other ABE students. This procedure was ideal for our research since it kept distortion of the student's message to an absolute minimum and left the development of the materials entirely in our own hands. It also permitted us to place adult education students from the community in important positions within the educational establishment. These paraprofessionals are living proof to prospective and enrolled students alike that basic education can bring tangible success.

Our approach also reduced costs to an absolute minimum. For example, Reach's first-year film production alone—thirty-three one-minute television spots and six half-hour television documentaries—could have cost the government and ultimately the taxpayer (using the Midwest industry figures quoted earlier) four hundred and sixty-eight thousand dollars. As it was, for one hundred and twenty thousand dollars we accomplished all our research objectives, developed marketable job skills in our para-professionals, and produced all our media materials including the four hundred and sixty-eight thousand dollars worth of 16mm films. As long as we're talking dollar figures, it is important to note that of the twelve para-professionals whom we now employ, seventy-five percent had incomes of less than two thousand dollars per year and fifty percent had incomes of less than one thousand dollars per year before they joined our staff. In America, such poverty amongst people willing to do hard work is intolerable.

Although Project Reach is a brand new program, we have already helped Saint Joseph County by tripling attendance in local adult basic education classes and by providing, through our para-professionals, another bridge between the schools and the community. We have helped our para-professionals by developing their saleable job skills and by honing their personal communication ability. Beyond this, it is hoped that the media skill of the Reach para-professionals will someday bring us the kind of public media dialogue which could close the fissures in our society and ultimately bring us all closer together, closer to home.

If our research and demonstration efforts are also successful, we will find the "reach" we need to enroll a substantial number of the nation's more than twenty-four million undereducated.

CANVASSING COORDINATORS

6

Margaret Rosas

After completion of high school, Margaret Rosas considered college but couldn't financially support herself while attending classes. Eventually, she decided t work on an assembly line in South Bend. Dissatisfied with the impersonal nature o factory work, Miss Rosas went next to th South Bend Mexican-American center, El Centro, as a secretary and receptionis Her year with El Centro was considerabl more rewarding. There Margaret got the opportunity to meet and work with other of her own nationality and heritage; an there, also, Margaret first heard about Project Reach. When the project received its initial funding Margaret applied for training position and was accepted.

Working for Reach has provided Margaret a chance to learn new skills and has enabled her to help some of her peers complete their education.

As chairman of the peer-to-peer canvassing drive, Margaret has been an invaluable force in helping to assure the success of Project Reach and, ultimately, the success of the South Bend Adult Basic Education program.

Charles Jenkins

or seventeen years Charles Jenkins was employed as a welder at Studebaker in South Bend. Then the plant closed down. he only position available for a man of his age with his skills was at National Casting Motor Company in South Haven, Michigan. He travelled the 60 miles to South Haven every day for three years until he could find a foundry job in South end. He did, but then that concern sold out.

Out of work again, Charles finally deided that education was the only way to a better life. Charles Jenkins, forty-six-year-old father of seven, didn't want anther dead-end job. He enrolled in the South Bend ABE program.

Now employed at Project Reach, Charles as become proficient in the operation of film, television, and photography equipment. At the conclusion of the projct, Charles plans to free-lance in still and motion picture photography.

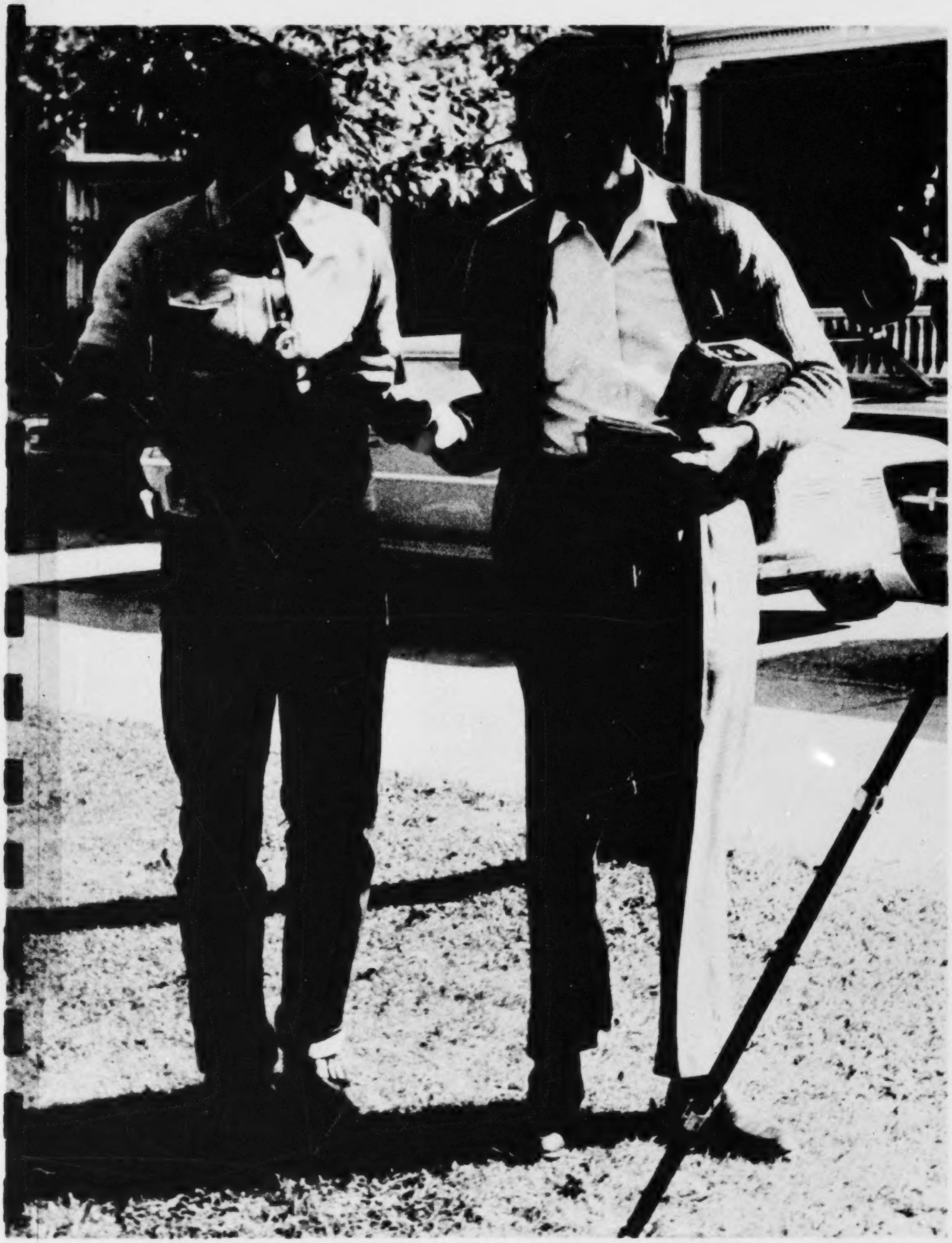
As co-chairman of the door-to-door reruitment drive, Charles is helping others get through the terrible insecurity of joblessness due to lack of education. As he ays, "What I learned and what I conribute to others, going back to school and all, makes working for Project Reach wonderful experience."

7

8

PHOTOGRAPHS BY PROJECT REACH PARA-PROFESSIONALS:

Herbert Reed
Benito Fuentes



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9

LETTERS TO REACH

10

Dear Mr. McClelland,
Adult Basic Education in South Bend is financed by the Federal Government and supplemented by in-kind service by the sponsoring agency, which is the South Bend Community School Corporation. The program is administered at the State Department level.

In South Bend we have made a massive attack on the local problem of illiteracy and the undereducated. Our program in South Bend is in its fifth year. In these five years Adult Basic Education has been diffused from four centers to its present twenty-one centers. This includes special classes during the day for welfare and Head Start mothers.

All materials and instruction are absolutely free of charge. Our students come from all walks of life. Some are young and some are old. Many have good jobs while others work spasmodically. Where some are enthusiastic, others are apathetic. One thing that they do have in common is their lives have been lived under a shadow of deprivation or failure, or both.

The curriculum for South Bend Adult Basic Education has been designed to achieve a twofold purpose:

1. To help students master the basi skills.

2. To provide activities and experiences that will enable the stude to take his place and make a contribution to our society.

The curriculum includes the basic reading, arithmetic, and language development skills. It also includes knowledg that will enhance the student's social an economic life and also his family and friends.

Project Reach at Notre Dame University has had a tremendous influence on th rapid growth of the scope and effectiv ness of our Adult Basic Program. Due to their unique efforts in recruitment o present enrollment has increased mo than three times from what it was at the close of last year. There is now a great awareness of the need for educatio among the functionally illiterate and undereducated.

Sincerely yours,
Joseph B. Luten
Edward Myers
Supervisors and Coordinators of
Adult Basic Education Program

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PROJECT REACH
NOTRE DAME, IND. 46556

Cut along this line

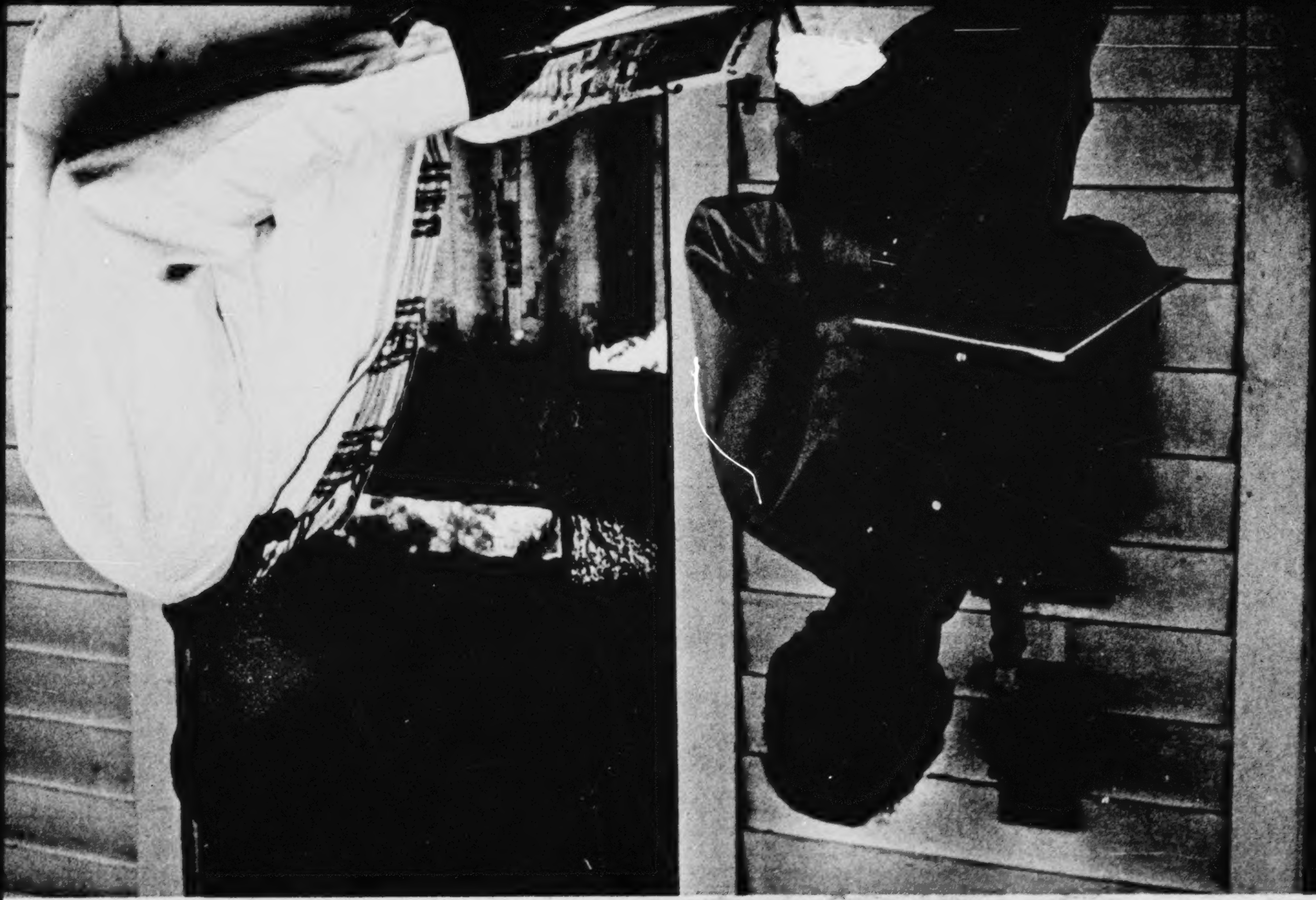
If you have some thoughts about the work of Project Reach, or if you have questions about the project, or if you want to add someone to our mailing list . . . **THE CARD ABOVE IS FOR YOU**

11

Project Reach is a national demonstration project which uses Saint Joseph County as its target area. Successful ideas discovered through our efforts could be used to develop an efficient and economical nationwide program of ABE promotion.

Project Reach is funded by the U.S. Office of Education and Notre Dame University.

Endorsement of these ideas by the U.S. Office of Education or the University of Notre Dame should not be inferred. Project Reach is funded under Section 309 of the Adult Education Act of 1966 (P.L. 89-750); Grant No. 0-70-5157 (324); Project No. 242063; Samuel D. McClelland, Project Director; Roy Lewis, Associate Director; James O. Baxter, Producer and Director; Raymond Welch, Business Manager; Jennifer Luhrs, Graphic Artist; Thomas Shine, Associate Producer. REACH is edited by James O. Baxter. For information call 219 283-3222.



Project Reach
Notre Dame, Indiana 46556

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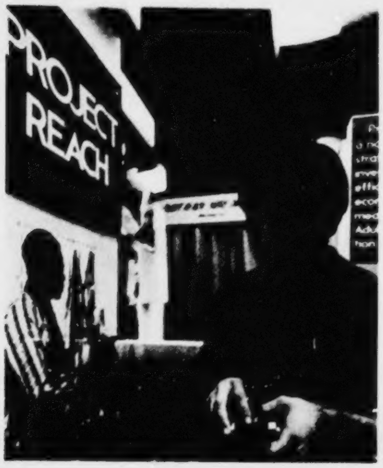
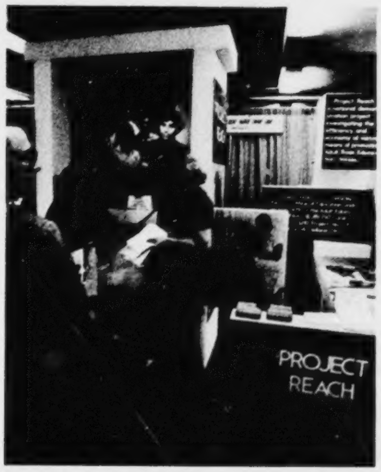
Since Project Reach is a demonstration project it is important that we communicate our ideas and efforts to others. Convention exhibits provide one effective way for us to get the Reach message to key educators, administrators, and communicators.





Project Reach recently carried the news of its work to the National Adult Education Conference in Atlanta and to the National Association of Educational Broadcasters convention in Washington, D.C. At both meetings, Reach paraprofessionals and professionals told the story of our use in South Bend of direct communication to promote adult education. In addition, a Reach still photography show and a 15-minute slide presentation underlined these personal efforts. The styrofoam Project Reach display module, designed by Jennifer Luhrs, formed an effective nucleus for all our communication activities.

These two national meetings gave Project Reach ideal opportunities to expose our work to relevant professionals. We all profited by the dialogue.

REACH 3

PHOTOGRAPHS BY PROJECT REACH PARA-PROFESSIONAL:

Fidencio Salcido

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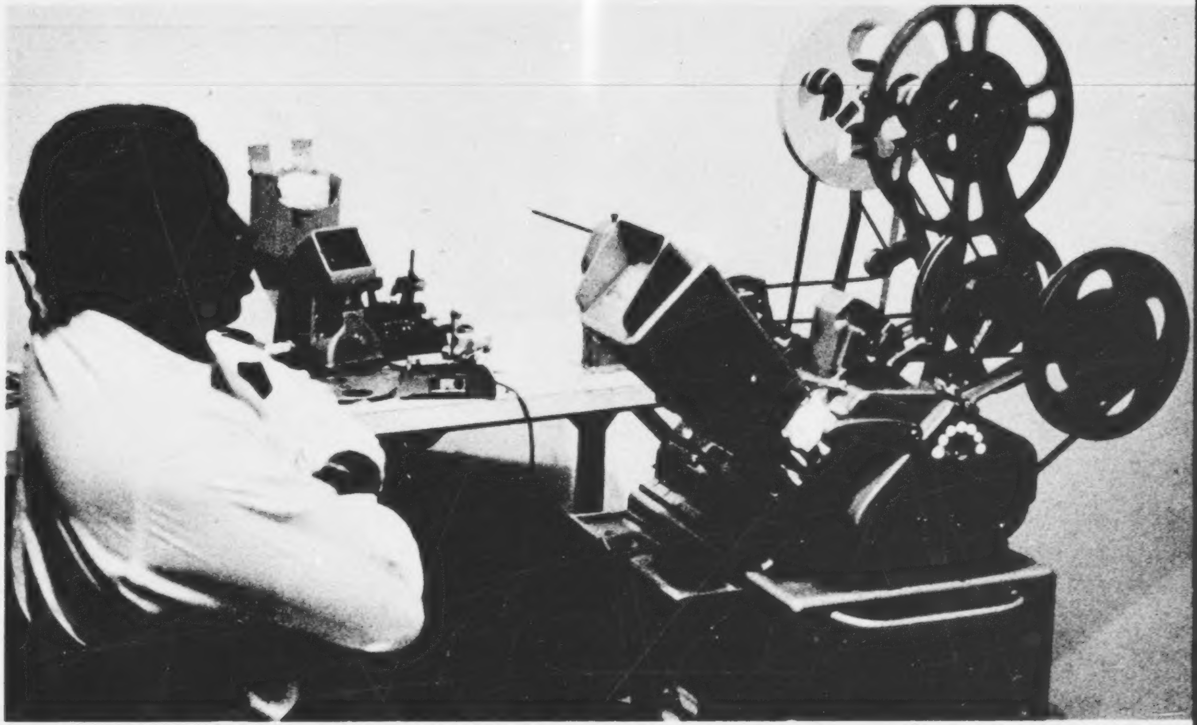
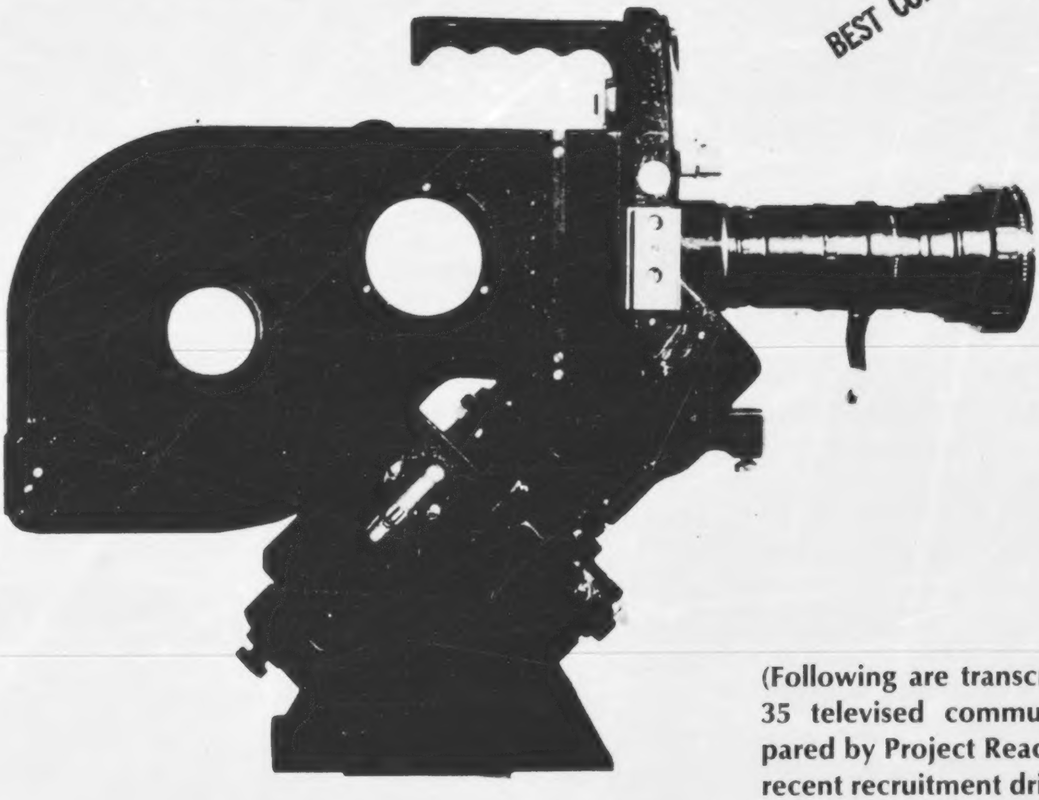


Experience Speaks

Charles Boyd, a cinematographer for the National Broadcasting Company was on the Notre Dame campus to film a segment of the network's "First Tuesday" program. After hearing of the work Project Reach is doing, Mr. Boyd met with the project professionals and paraprofessionals for an evening prior to his departure from Indiana. With him he brought one of his filmed documentaries.

After the screening, the Project Reach group had the opportunity to talk with Mr. Boyd about his work and discuss their work with him as well. The meeting was arranged by the University Public Information Director, Richard Conklin.

On December 3rd, Project Director Sam McClelland was a guest of David Sutor's on WMAQ-TV's "Page Three." WMAQ is the NBC affiliate in Chicago. The appearance marked the second time the project director has been invited to discuss the work of Project Reach with Mr. Sutor. In addition to the two Chicago programs, members of the Project Reach staff have appeared on shows in the South Bend area to further explain the methods and goals of Project Reach and to publicize the school corporation's adult basic education classes.



4

(Following are transcripts of three of the 35 televised community messages prepared by Project Reach for use during the recent recruitment drive of the adult basic education program of the South Bend Community School Corporation.)

ALMETA KING: My daughter she was goin' to school. She was tellin' me about it. So she ask me did I want to go, too and I told her I thought maybe I was a little too old. She said, "Well, no." So I signed up and I'm glad I did.

ANNOUNCER: What about people who are too embarrassed to come out and go to school?

MRS. KING: I don't think people ought to feel embarrassed is the way I feel about it. I think it's a blessing. You know, old

THE COMMUNITY GETS THE MESSAGE.

5

lks have a use for education.

ANNOUNCER: It's never too late to learn. r free adult basic education classes, call 33-3222.

OBERT ALLEN: I been comin' out here r six years now. When I first came, my handwritin' was bad and I couldn't spell o good, see. So I thought I'd go back d see if I could improve on these two things.

d I like it. I been improvin'.

just want to do it better.

Some of my friends come in; and when u first started to school out here, the ople ask you to read and you have to say, "I can't."

t today they can read as good as I can d better.

t's been a real improvement for all of us.

ANNOUNCER: It's never too late to learn. For free adult basic education classes, call 283-3222.

TEACHER, JOSEPH KUHARIC: This is a reading class in adult basic education. We have twenty students enrolled between the ages of 14 and 42. These are students who are basically interested in advancing themselves. Some of them have completed only a few grades in school and some of them completed an equivalent to ninth grade, sophomore, or junior when they terminated their education; and now they wish to improve their basic skills. I think there are over twenty students who, in the spring, will take the G.E.D. tests.

ANNOUNCER: It's never too late to learn. For free adult education classes, call 283-3222.

6

The conviction which underpins Project Reach's entire effort is the belief that direct, peer-to-peer communication is the most effective, honest, and persuasive method of reaching the undereducated. In order to test this premise, Project Reach is studying the effects of such a direct, peer-to-peer enrollment campaign in South Bend, Indiana. The immediate objective of this campaign is to persuade more people to enroll in the South Bend Community School Corporation's adult basic education classes.

The Reach media campaign in South Bend utilizes "direct communication" materials produced by our own par professional staff for use in the targ community. The campaign puts the emphasis on real adult education studen who tell their unrehearsed, true stories whatever way they choose. For example, our radio announcements are edited fro audio tapes of real, unrehearsed convers tion. The photographs for our printed materials are of people in unposed situations. All the copy which we use to promo adult education classes is transcribed from audio tapes of real adult basic educatio students and their peers. Finally, our tel vision "spots" attempt to achieve pure

Project Reach is a national demonstration project which uses Saint Joseph County as its target area. Successful ideas discovered through our efforts could be used to develop an efficient and economical nationwide program of adult basic education promotion.

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"direct cinema." In these short one-inute community messages, we eschew the slick polish of the highly controlled Madison Avenue commercial. Instead, we ly on the ability of our paraprofessionals to elicit the convictions of their peers, capture these honest comments on film, nd create from this raw reality our community messages. Needless to say, a high shooting ratio, sensitivity, and skill are reuired for success in this kind of film work. Nonetheless, the extra effort is well rewarded. The "spots" produced in this ay by our paraprofessionals are powerl and persuasive. Our community messages show real people who "tell it like it is," and you don't doubt them.

D. A. Pennebaker, one of the leaders of the "direct cinema" revolution, once said that above all a film should be something that you do not doubt. "You believe what you see." People believe our community messages. In just a few weeks these TV "spots," coupled with our other direct media efforts, were able to triple enrollment in South Bend's adult basic education classes. This is a tribute to the method, sensitivity, and skill of the Reach paraprofessionals.—S.D.M.

7

Samuel D. McClelland, Project Director

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Project Reach
Notre Dame, Indiana 46556

Nonprofit Organization
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Project Reach is a national demonstration project investigating the efficiency and economy of various means of promoting Adult Basic Education classes.

Project Reach is funded by
the U.S. Office of Education under
of the Adult Education
(RL.89-750) Grant No.
24) Project No. 242063
McClelland, Director

DAME LINE
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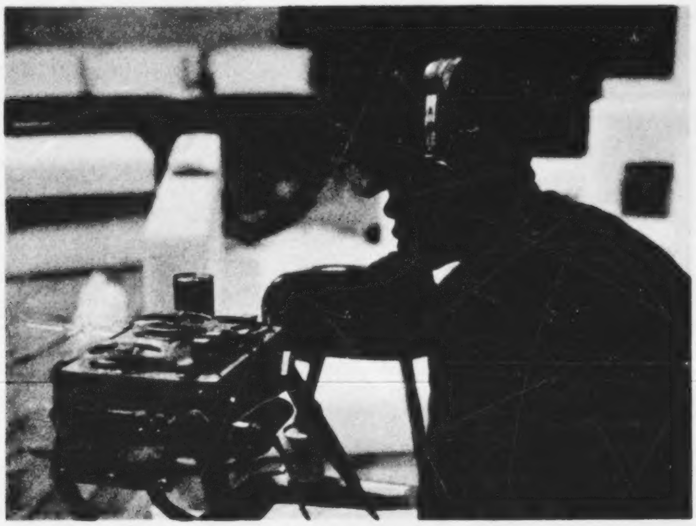
PROJECT
REACH



The Project Reach para-professional program trains Adult Basic Education students to fill important positions on the Project Reach staff. Not only are they ambassadors for Adult Basic Education classes in their communities and proof to their peers that basic education brings tangible success, but they make films for the Project Reach broadcast enrollment campaign and conduct the project's peer-to-peer canvassing drive.

The para-professional concept is not new; however, the implementation of the idea at Project Reach is unique because it provides a working bridge between the staff of Project Reach and the project's audience, the 25,000 undereducated citizens of the South Bend area.

REACH 4

"The para-professionals bring the ideas of the underclass into the educational establishment." An edited conversation.

REACH editor, Jim Baxter: I am going to ask these questions to see if they provoke any response. If you have anything you want to say, say it—good or bad, positive or negative. First, does anyone have any general comments about Project Reach? Is there anything on your mind about Project Reach?

Ronald Jones: The classes should be more coordinated.

Oscar Lottie: I think he's right. If the instructors could kind of connect the classes, like he says, coordinate them. If a teacher teaches about editing, then there should be a follow-up in the editing room maybe.

Jim: The objectives state that the paraprofessionals bring their ideas into what's called the "educational establishment." Do you think that you have an opportunity to express yourself? Are your ideas heard?

Rene Garza: The only thing I didn't like was the way we are supposed to do credits. We all agreed; we wrote down what we wanted; and then it was all changed.

Oscar: I would say on the whole I think I've been heard, you know, very well because any time I think I have an idea I can come and talk it over with any instructor.

Ed Jenkins: Well, I have to agree with Oscar.

Jim: All right, what do you think about your relationship to your communities? Have you been effective ambassadors for ABE to your respective communities?

Rene: Most of the people ask about the classes, what kind of classes, you know. . . .

Ed: I think I did better canvassing in other areas than I did in my own area; but there are a lot of people in my area that need to go. But how do you get them in there?

Oscar: I think it's because the same reason that some people leave this side of town and go to the other side of town. They are trying to get away from the people that know them. And, of course, I think that once they get started going then it really doesn't matter. But to get them started. A lot of people want to go to school, but they don't want people to know it. And there's a time element that kind of hangs you up, too; because I know a lady that has to work and do a little of everything and still find time to go to school. I think that if a person really wants to they will almost always find time to go to school.

Rene: It also depends on the kind of work a person does during the day, you know. If he's working with steel, you know he's tired at the end of the day and can't go to class two hours.

Ed: To me, if you get them to make the first step. . . .

Rene: We ought to have a home class. Most places have television stations with classes in the mornings for the housewives.

Jim: Did you have any problems adjusting to working with your group here? Were there or are there any personality problems?

Rene: Just the first week, I guess.

Ed: Well, I did have a little trouble adjusting to Rene when we first started because I didn't understand him. And once I understood him I think it was alright. I guess I got the wrong impression of him. I just didn't understand him. You know if you understand a person's ways you can get along if you want to. A lot of people just don't want to get along.

Oscar: I think after the first year, I believe, after everybody learned the names and everything it was more like we had been working together before. It seems like to me that everybody was trying to do what they had to do, always trying to help one another. I really believe that the relationship as a whole was better than it is this year. You get more problems when you get six new people. More people get more problems. It's harder to understand one another.

Ed: As a matter of fact, just like he said, the first year we were closer together.

Oscar: Well, see, last year we'd say we were going to shoot something and didn't have to wonder whether this fellow would go. We were going to shoot and everyone would go. But this year I find that you say we're going to shoot, you might pass it around and nobody wants to go sometime. That has happened to all of us, I think.

Herbert Reed: Well, you see, last year everybody was doing exactly the same thing, and this year we got three groups that are doing maybe ten different things. That might have something to do with it. Like last year I think all of you were under the same instructor. See, we started off with Francisco Martinez and then when he left we switched to two instructors and now three. I don't know if it's a good idea to keep switching around like that, but it's probably the reason why we've had all the trouble.

Ron: I don't think the three group idea is a good idea, and I didn't think it was good in the beginning of this year.

Oscar: One thing about the first year. Everybody was interested, they knew what they were here for. And everybody wanted to learn and wanted to do their best. But I don't know. It just doesn't seem like we're quite as up to it like we were last year.

Herbert: I also think that when you all first started you had more understanding of what the project was about. Actually, the project was entirely different than what I thought the project would be like when we came out here for a job. I thought it was going to school out here to learn a trade, you know. I didn't know we had contact with A.B.E., let alone canvassing and attending classes. I thought it would be something like just going to school.

Oscar: That accounts for it then. That answers my question then. See, I didn't know that. We were instructed completely different.

Herbert: I think you all were already attending classes when you were selected to be part of the project. We weren't, you know.

Ed: But still I didn't know exactly what was going to happen.

Herbert: I didn't know anything about classes, period. Like I didn't know that we had contact with A.B.E.

Ed: When I first came here I didn't know what we were going to do.

Herbert: But you did know that it was associated with A.B.E.?

Ed: We knew that.

Herbert: I think when we first applied, we should've been told exactly what we were supposed to do. Then we would have started off doing it.

Rene: I think this group thing it's not a good idea. You split up people. I told Roy (Lewis). I mean sometimes he has to work on his films and with his group and sometimes Jim or Sam are not here—Roy is the only one. That puts Roy in an unusual position.

Ron: Well, the first year people are supposed to help out; and like that takes them away from doing a lot of things they have to do. They have to repeat some of the things that they have known and like this is slowing them down, instead of them progressing. They may still progress but with us not knowing anything, they have to stop and help. This is a handicap. Like if people were in a class by themselves with the instructors, just the second year people with the instructors, all to ourselves, we'd catch on pretty fast.

Ed: There is a difference; and even if the second year people have to learn from the first year people, that's going to make the second year people learn more, too, from the students. The more you fool with a thing the more you learn from it.

Ron: Yeah, but you wouldn't have to be grouped off. Like if you need to know something, I have to come and ask. It's still not doing you any good.

Jim: What are your plans for when the project terminates? Charles, I know, said he was going to try a photography studio.

Rene: I plan to get a job as a photographer. I've had offers already.

Oscar: I plan to stay in the business in some way if I can. Then if not I think what I have learned here will help me in any job that I get. I think this is an advancement on anything I try to do.

Rene: Even if I couldn't get a job as a photographer, I feel that I could do just about anything; because when I first started here I had no confidence, but now I feel that I could learn anything.

Ed: Well, I think I want to set up my own shop in a small town. After it's over I'll probably leave South Bend so I can continue in my capacity like I want to.

Herbert: I'd like to continue in the field, but it would probably be impossible to get a job in this field when I get out; and I still have my family to take care of, so I would have to get some kind of a job. And if I do, I'll continue on with this as a kind of a hobby until I can do something more.

A **para**-professional is an **almost** professional who works with professionals an who typically receives some kind of training from them. "Para," the prefix of the word, means "closely related to, "closely resembling," "almost," or "alongside of."

Unfortunately, this dictionary notion o a para-professional gives us no inkling of the tremendous impact which para-professionals can have on an educationa project. For one thing, para-professionals seem to have an uncanny ability to pu educational theorists down out of th clouds and into the relevant real world. Para-professionals also act as a kind o bridge between the community and th educational establishment. Beyond all this, para-professionals provide a measur of proof to their peers that educatio is a good way to break up and out of the ghetto syndrome.

Project Reach benefited from all thes advantages when we employed and trained para-professionals. Further, in ou production of adult basic education promotional materials and in our development of adult basic education televisio curriculum, we relied on the firsthan knowledge and life experience of our para-professionals. Indeed, Project Reac could not have succeeded without ou para-professional training program. This is because of our basic approach to th mass media.

At Reach we are testing the use of "direct person-to-person communication" in a adult basic education enrollment campaign. In this direct media campaig former adult basic education student give their honest reaction to South Bend's A.B.E. classes and this reaction is communicated via different media to students ith similar backgrounds. Since the student's message must be as direct (and hopefully as honest) as possible, we have he adult education students themselves create and produce all these promotional media materials. To make this possible we had to develop a Project Reach paraprofessional training program. This program is designed to train adult basic eduation students as videotape operators, ighting specialists, photographers, sound men, cameramen, producers, and diectors.

Project Reach recruited six adult basic education students at the beginning of ts first year and hired them as Reach media para-professionals. Since none of he six had any previous experience in lm, print, radio, or television, we faced a formidable training job. The rather mple structure which we devised for the aining of these media para-professionals included three elements: training workhops, supervised production, and indeendent production.

e began our first year at Project Reach ith an intensive twelve week media workshop. This workshop was conducted y Roy Lewis, an experienced film diector, working with Barry Barth, an experienced television director. Both men ressed the special requirements of the sual media, and both used many audiovisual teaching aids—slides, films, videoapes, audio tapes, and overhead proction transparencies. Each para-professional had the opportunity to work at ach film crew position, and by the end the twelve week training workshop each had developed considerable media skill.

When the first year's training workshop was over, the para-professionals began working as a six person crew on the Project Reach promotional materials. For the next several months they worked with the technical supervision of the professional staff, but soon thereafter, they began several independent film projects.

(In the second year of Project Reach we hired an additional six para-professionals and followed basically the same training procedures as in our first year. We started with a training workshop and followed this with supervised production which gradually gave way to relatively independent work. In this second (and present) year, the six para-professionals who were hired a year earlier are assisting **three** professional staff members (Jim Baxter, Roy Lewis, and me) in the training of the newer people. This procedure is facilitated by a slightly different crew structure: This year we grouped the twelve para-professionals into three permanent, four-person film and tape crews. Each crew is composed of two seasoned para-professionals and two new paraprofessionals, and each is supervised by a professional media specialist. As always, we rotate assignments so that each paraprofessional has an equal opportunity to work at each job. Overall, I believe that this relatively simple structure has been most effective. Our para-professionals work long and hard and the films and tapes which they produce are sensitive and skillful. They "tell it like it is.")

Samuel D. McClelland,
Project Director

Photographs
by
Project
Reach
Para-Professional:
Agustin Medina

6

Thank You

. . . The staff of Project Reach appreciates the comments we have received concerning the work of the project and the project's newsletter. *Please continue to send your thoughts to us.*

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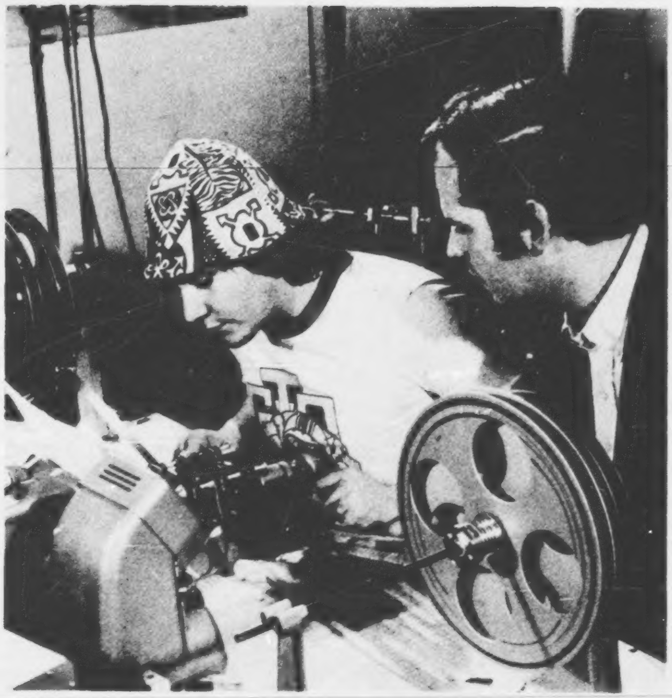
The evaluation phase of Project Reach, Year II, has begun. The complex activities of the project are not conducive to controlled experimentation; therefore, various means of evaluation, centering on observation, recording, and "in-house" analysis must be employed. This action research involves many types of investigation, and is described herein.

It is important that the work of the project be objectively and accurately analyzed for a fair analysis of the work done in South Bend is essential if Reach is to be of national value as a demonstration project. Others must know of Project Reach's successes and failures to profit by them.

REACH 5



2

Project Reach is one of several "demonstration" projects funded by the federal government to try out new ideas. Th theory behind demonstration projects is simple: new ideas and programs that seem to have merit are tested on a limite scale before the taxpayers' money is committed to their full-scale implementation. A demonstration project should dete mine the viability of each element of a program. Why and how did it succeed or fail?

As is always the case, some elements of a new program work better than others; and some elements don't work a all. It is the task of the demonstratio project to find out the merits of the idea, and to discover problems with which on must cope in implementing it. Clearly then, research is an essential element for a demonstration project for we must tak great care to find out exactly what ha pened and, insofar as possible, why it happened.

At Project Reach, we take a four-pronged approach to this research. First, we compile very complete records of everything that happens. Classes are recorded and transcribed; the films, video tapes, and printed materials of the media project are preserved. In all, we gather a very complete and detailed record of everything that has occurred. The second technique which we employ is participant observation. Every member of the project fills out a rather complete monthly questionnaire concerning his opinions about the direction and movement of the project. The third component of our research [illegible] a questionnaire and interview evaluation of the effects of our broadcast enrollment campaign. Some 150 of the [illegible]53 enrollees in the South Bend adult basic education classes were administered a questionnaire to find out which phase of our promotional campaign persuaded them to enroll in the classes. Where appropriate, we also asked the students questions designed to probe their reasons for dropping out of adult education classes. From the initial sample (N=150), a second selection is made on the basis of the questionnaires, and these individuals are subjected to in-depth interviewing. The final means of evaluating Project Reach is an outside evaluation conducted by an independent agency. The purpose of this research is to discover whether or not Project Reach has met the objectives which it originally set for itself.

When all the four components of our research effort are complete, we should be able to evaluate the overall success of the project. Our findings will help others to replicate our efforts and improve on our results.

Samuel D. McClelland,
Project Director

PARTICIPANT OBSERVATION

4

Mr. William Turner, coordinator of the Project Reach staff evaluation, interviewing a Project Reac para-professional.

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rner and Associate Director Roy Lewis.

5

A Call for Interest and Evaluative Research for Project Reach, Year II.

6

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REACH, (Vol. 1; No. 5; April, 1971), is edited by James O. Baxter.
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Prepared by Dr. John P. Koval

Dr. Koval is evaluation liaison for Project Reach.

7

Both inside and outside evaluative research have been part of the design of Project Reach since its origination two years ago. Now that the project is completing its second year of activity, we would like to alert our professional public to this fact and solicit inquiries and proposals from interested parties in order to conduct the outside evaluation of our project.

There are two programs that need to be covered in such an evaluation:

(1) The evaluation of the para-professional program itself that involved the training of adult education students in media skills for ultimate employment in that field;
(2) A broadcasted enrollment campaign using media documentary testimonials to encourage community enrollment in basic adult education programs.

The scope and nature of the program — particularly its continual developmental process — during the past two years suggest the most fruitful kind of evaluative research that deals with a qualitative analysis rather than quantitative. During the course of the project, records have been kept of the program activities, and a great deal of participant observation and self-reporting has been employed as part of the activities of the program staff themselves. The basic task of a research staff interested in conducting the outside evaluation for Project Reach would be to take these materials and others that they would build into their research design to complete a comprehensive evaluation of Project Reach.

More complete details and background documents necessary to develop a proposal for this research can be received by writing to:

Mr. Samuel D. McClelland, Director
Project Reach
Notre Dame, Indiana 46556

Project Reach
Notre Dame, Indiana 46556

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A CALL FOR OUTSIDE EVALUATION

see page six

Project Reach's paraprofessionals have helped themselves by helping others. Their work of promoting adult education through the media has had significant results and they themselves have acquired marketable job skills.

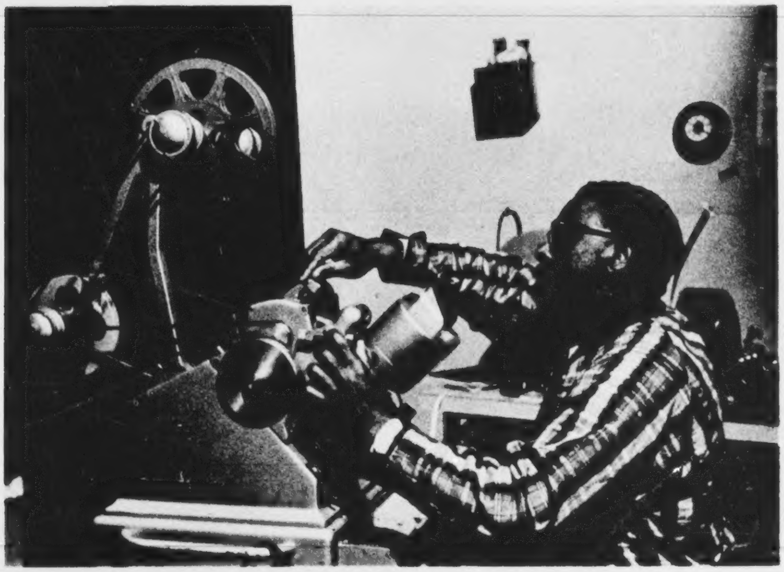
Now that Project Reach's two-year demonstration effort is drawing to a close, we recommend our paraprofessionals to you for employment. They have been trained in many audio-visual skills from television and film production to still photography.

Should you need any additional information please write to our project director Samuel D. McClelland at 810 East Napoleon Boulevard, South Bend, Indiana 46617.

REACH 6

Paraprofessionals

Oscar Lottie



2

OBJECTIVES: To find positions in cinematography as of July 1, 1971, for twelve paraprofessionals currently employed at Project Reach at the University of Notre Dame.

PERSONAL DATA: The paraprofessionals are minority individuals (six Black, six Chicano) recruited from South Bend's Adult Basic Education classes and trained in cinematography and television to make public service T.V. spots and documentaries promoting adult education. Six have been with us for two years and six for one year.

EXPERIENCE (ALL TRAINED IN): *Eclair NPR* (16mm)—With Nagra IV or Tandberg sound recorders equipped with Sennheiser and Electro-Voice microphones.

Editing—All are trained in editing dual system 16mm films both sync and sound over. Both Moviola and Moviescope/rewind/synchronizers were used.

Lighting—Using Colortran equipment.

Sound Transfer—Magnasync sound transfer equipment, also Magnasync/Kodak Pageant projection equipment.

Still Photography—Nikon and Canon 35mm cameras as well as processing and printing of black and white stills.

Charles Jenkins

Rene Garza

FILMS PRODUCED:

Thirty color television commercials;
several short documentaries; and
twelve full-length documentaries—
Are You Satisfied?
Black Views
Don't Be No Fool
Jenkins
Joaquin
Long Hard Drive
The Mexican-Americans
Reach
Hands
Teachers
This Woman
Two and Six

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REACH, (Vol. 1; No. 6; June, 1971), is edited by James O. Baxter.
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two-year paraprofessionals

4

Fidencio Salcido

Rene Garza	
Age	26
Height	6'0
Weight	180 lbs.
Health	Excellent
Disabilities	None
Marital Status	Married, 1 child
Military Status	IV-A
Willing to Relocate	Yes
Travel	Yes

Charles Jenkins	
Age	47
Height	6'0
Weight	180 lbs.
Health	Good
Disabilities	None
Marital Status	Married, 7 children
Military Status	Deferred
Willing to Relocate	Yes
Travel	Yes

Edward Jenkins	
Age	59
Height	6'1
Weight	240 lbs.
Health	Good
Disabilities	None
Marital Status	Married, 7 children
Military Status	Deferred
Willing to Relocate	No
Travel	No

Oscar Lottie	
Age	53
Height	5'5
Weight	160 lbs.
Health	Good
Disabilities	None
Marital Status	Separated
Military Status	Deferred
Willing to Relocate	Yes
Travel	Yes

Margaret Rosas

Age	23
Height	5'2
Weight	145 lbs.
Health	Good
Disabilities	None
Marital Status	Single
Military Status	———
Willing to Relocate	Yes
Travel	Yes

Fidencio Salcido

Age	49
Height	5'10
Weight	200 lbs.
Health	Good
Disabilities	None
Marital Status	Married, 6 children
Military Status	Deferred
Willing to Relocate	Yes
Travel	Yes

Margaret Rosas

Edward Jenkins

one-year paraprofessionals

Homer DeLeon

Age	20
Height	5'5
Weight	175 lbs.
Health	Good
Disabilities	None
Marital Status	Single
Military Status	I-Y
Willing to Relocate	Yes
Travel	Yes

Benito Fuentes

Age	23
Height	5'8
Weight	175 lbs.
Health	Good
Disabilities	None
Marital Status	Married
Military Status	III-A
Willing to Relocate	Yes
Travel	Yes

Ronald Jones

Age	19
Height	5'10
Weight	160 lbs.
Health	Good
Disabilities	None
Marital Status	Single
Military Status	I-Y
Willing to Relocate	Yes
Travel	Yes

Craig McMorris

Age	18
Height	6'0
Weight	167 lbs.
Health	Good
Disabilities	None
Marital Status	Single
Willing to Relocate	Yes
Travel	Yes

Agustin Medina

Age	20
Height	5'5
Weight	125 lbs.
Health	Good
Disabilities	None
Marital Status	Married
Willing to Relocate	Yes
Travel	Yes

Herbert Reed

Age	26
Height	5'7
Weight	150 lbs.
Health	Good
Disabilities	None
Marital Status	Married
Military Status	III-A
Willing to Relocate	Yes
Travel	Yes

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Project Reach is now completing its two-year "demonstration." We tried diverse methods of promoting adult basic education and learned a great deal. Most of our conclusions and recommendations will be summarized in REACH 8. One promising idea—a nationally produced but locally oriented media kit—is outlined in this issue. The thorough consideration of all such promising ideas will guarantee the success of future adult basic education enrollment campaigns.

Media Package Designed by Jennifer Luhrs

REACH 7

Reach Media Package

2

Effective recruiting for adult basic education is a problem nationwide. Projec Reach's demonstration effort in South Bend has shown that significant increases in enrollment can be made through the use of direct media materials. Expanding this local success on a national level will require the development of a program incorporating the best features of our locally focused promotional campaign.

It was essential that all Reach's materials be tailored to the needs of the people in this particular area. Our South Bend commercials would surely not work in Appalachia, or in highly urbanized areas, or in the rural South. Beyond this, our television commercials, although extremely powerful, were not the only reason for our successes. Rather, the results of our campaign must be attributed to the effective combination of locally oriented print materials, radio spots, television community messages, and door-to-door canvassing.

How can we develop a national program which would have all the advantages of a locally oriented effort? One solution would be to develop a national bank of promotional media materials. In this bank would be numerous television commercials, radio commercials, camera-ready posters, and other media materials from which local adult education personnel (with the advice of media specialists) could select materials with their specific market in mind. A media kit containing this selection of suitable materials together with utilization instructions would be mailed to the local adult basic education programs. The local ABE director could then organize and run his own recruitment, enrollment, and retention drive.

Clearly the materials for this media bank would have to be produced in several centers around the country. Materials for Appalachia, for example, should be produced in Appalachia. Spots designed for large urban areas should be produced in large urban areas. Spots designed to appeal to Mexican-Americans should be produced in areas where Mexican-Americans actually live. Indeed all materials should use the direct media approach. Simply stated, that means that the materials should be produced by individuals actually involved in and familiar with the problems of the target audience. An insistence on the exclusive use of direct media materials would insure the stylistic compatibility of the various elements of each kit.

Although such media kits might be expensive to produce on a limited scale, the costs would be minimized in a nationwide program. One might, for example, have six or seven basic kits designed for specific parts of the country. These basic kits could be further modified by the addition or deletion of special commercials.

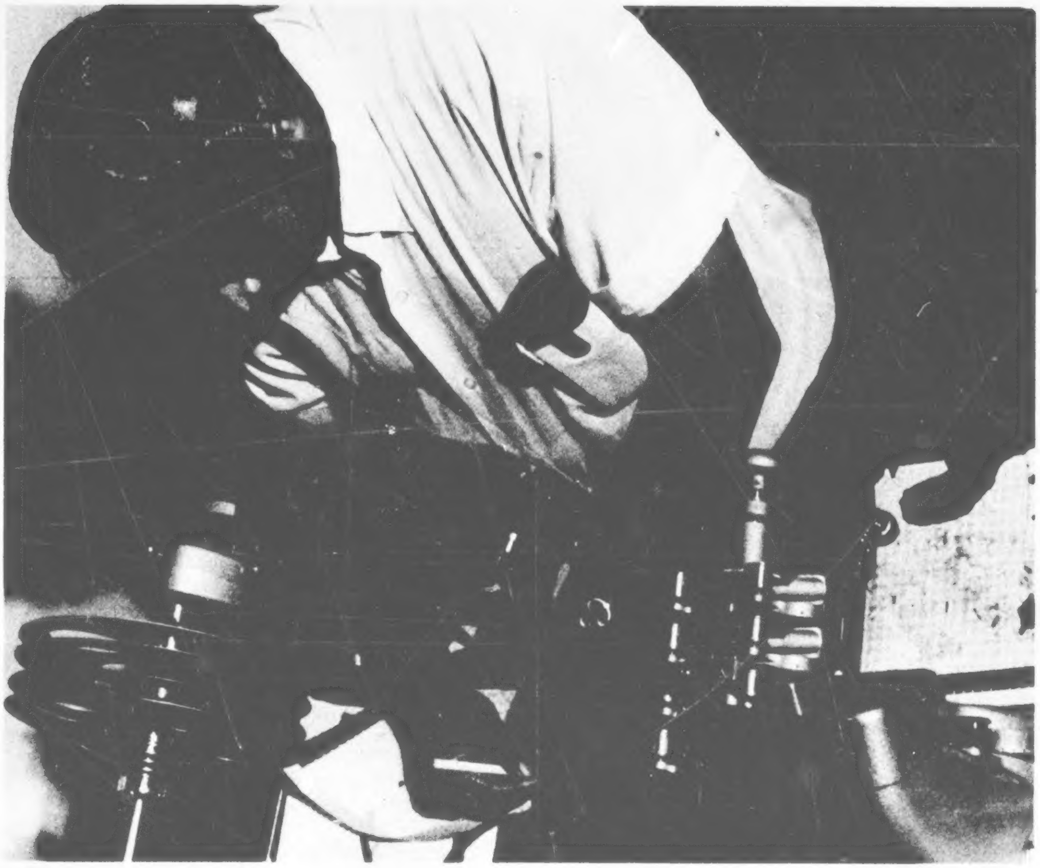
The idea of a media kit is not new. However, the tailoring of such kits to specific local audiences would make them more relevant and effective.

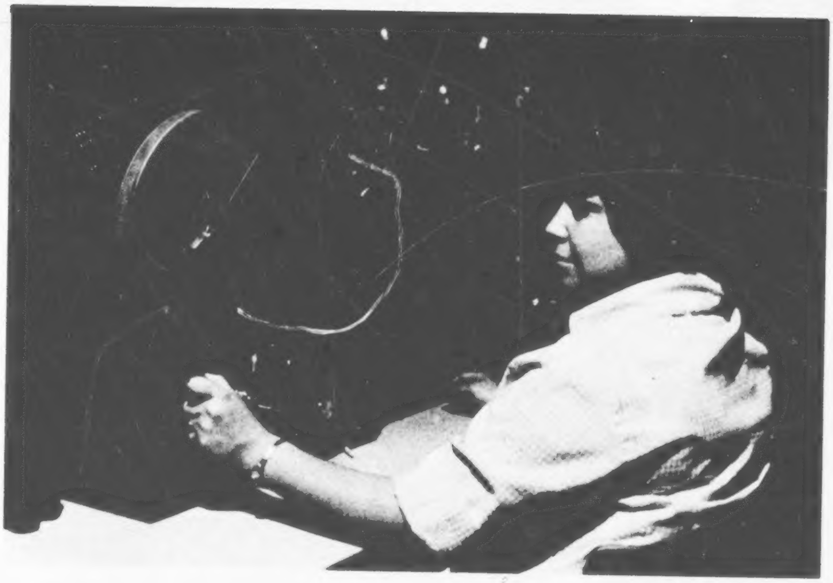
Such a localized national program could be implemented in gradual stages. Next year, materials for urban target audiences could be prepared. After that, perhaps, materials for Appalachian programs. Spots for the Deep South, the West Coast, rural areas, etc., could be produced as time and budget permitted. Gradually, the bank will grow; and if the direct media approach is used, the materials should be relatively compatible. Further if the materials were systematically tested, the tailoring of the promotional packages for specific markets would become very effective

Samuel D. McClelland, Project Director

PHOTOGRAPHS
BY
PROJECT REACH
PARAPROFESSIONAL:
Rene Garza

4





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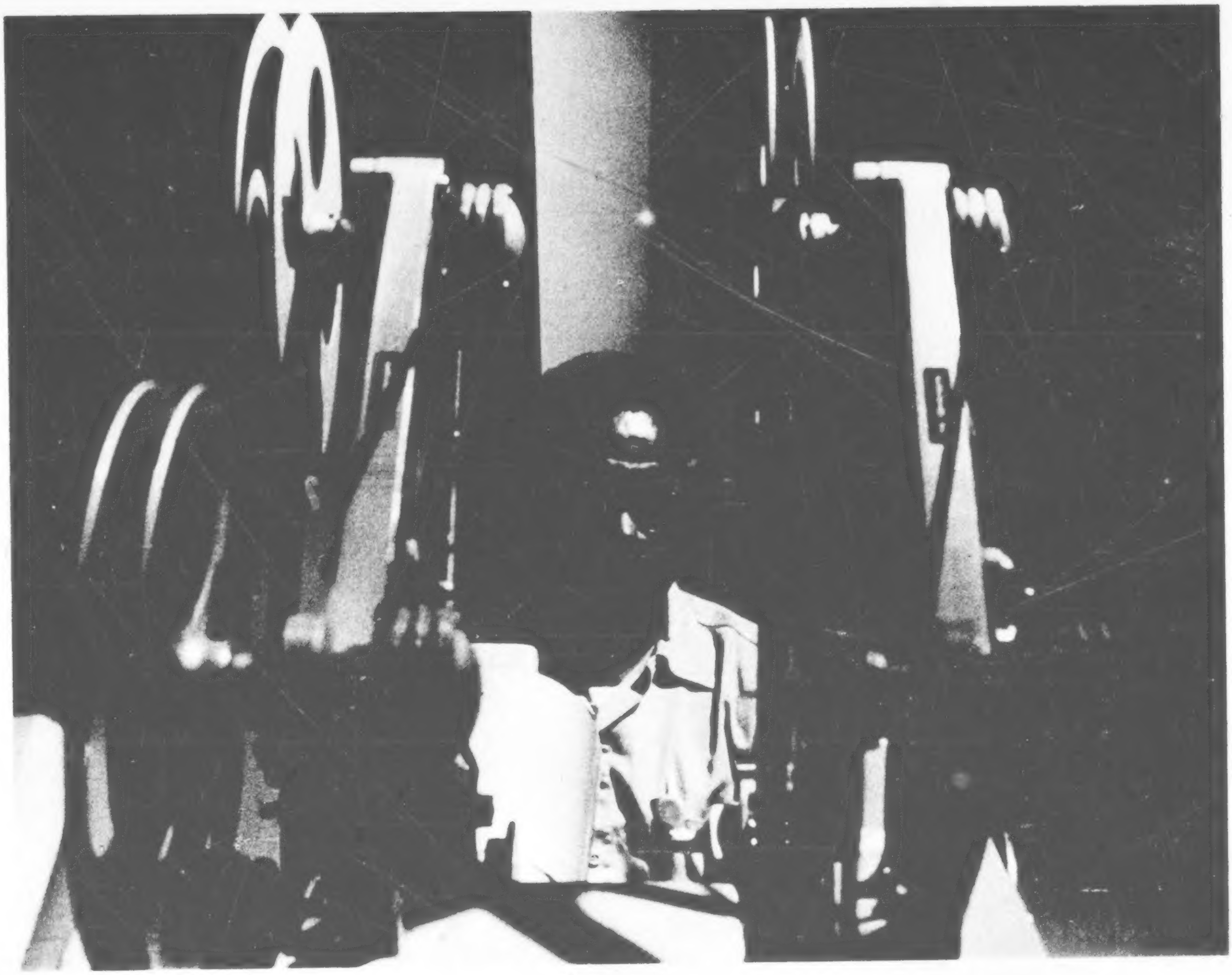

LETTERS TO REACH

Dear Mr. McClelland:

We are in the script development stage of a film concerning Adult Basic Education. After trying several different ways to communicate to the filmmaker the idea of "eliminating or minimizing middle-class bias," it occurred to me that your films would serve beautifully as concrete examples of what I was trying to get at. Sure enough, after viewing the spots, the producer and I got on the same wavelength. Our film will not be anything like what you are doing, but your film provided a valuable and necessary reference point for us to use in discussing content, script, filming, etc., of our film.

I arranged to show the spots to a group of students in a class on "Educational Uses of Television." The students were quite taken with them. Since these people were familiar with filmmaking techniques and problems, they were a bit amazed when I gave them the background on your project (excerpted from your pamphlet "Bridge Over Troubled Water").

Thank you again.

Sincerely,
Ken Stedman
University of Texas
Division of Extension
Austin, Texas 78712

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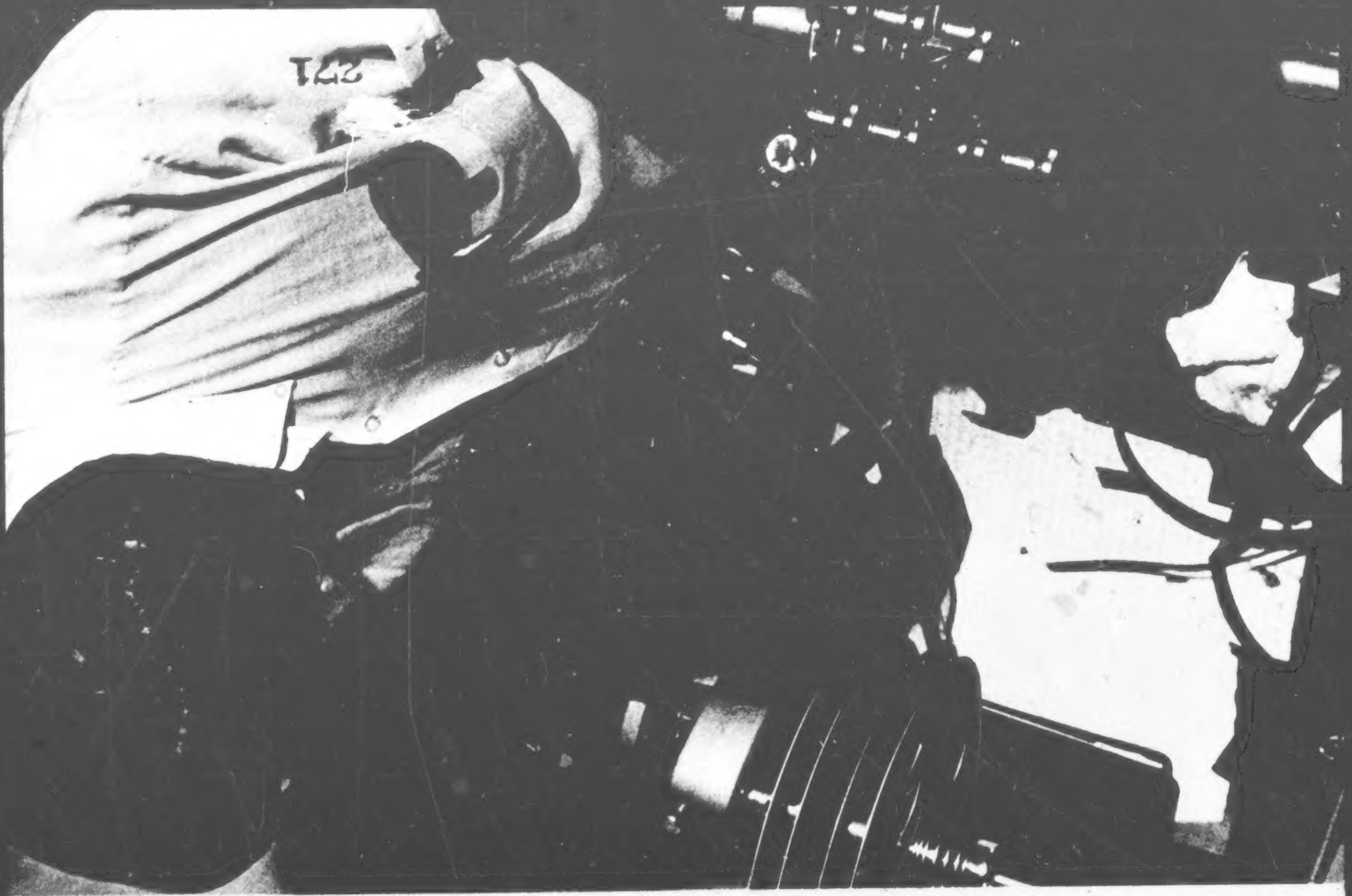

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